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ABSTRACT

This report presents an analysis of the characters created for prime time and weekend daytime network television drama and viewer conceptions associated with exposure to television. Data was gathered through 10 years of monitoring television programs, analyzing characters, and conducting surveys of child and adult viewers. Trends in representation of women and minorities (nonwhites, Hispanics, young and old people), findings on role characterizations and occupations, a measure of violence as a demonstration of power, and associations between television exposure and viewer conceptions of social reality are discussed. Television drama is found to underrepresent women and minorities. Typecasting of women is seen to restrict opportunities. Women and minorities are characterized as more vulnerable than their majority counterparts and are more frequently depicted as victims of violence. A positive and statistically significant relationship was found between the time an individual spends watching television and the individual's stereotyping of the role of women and the aged. Younger viewers born into a television world are found to be more imbued with its depiction of people and less likely to express an independent view of reality. Graphs and tables of data are included in the report. (MK)

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Women and minorities in television drama 1969-1978

ED185178

a research report
by George Gerbner
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WOMEN AND MINORITIES ON TELEVISION

By

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The Annenberg School of Communications
University of Pennsylvania
1979

Television is on in the average home over 6 hours a day. It presents a window to a world in which the typical viewer lives and learns more than 30 hours a week. A third of that viewing occurs from 8:00 to 11:00 p.m. During those hours, children and adults of all ages--about 90 million each night--gather at the set. That time is called prime time.

Another viewing time of special significance is weekend daytime (8:00 a.m. to 2:00 p.m.), the children's hours. Although actually only about 12 percent of the viewing time of children under 7 is spent watching weekend daytime children's programs, it is a time when the audience is composed mostly of children; the industry calls it the "kidvid ghetto." Therefore it is the best example of a world television creates specifically for children.

In this report we present an analysis of (1) the characters created to populate the worlds of prime time and weekend daytime network television drama,* and (2) some viewer conceptions associated with exposure to television. The report is based on 10 years of monitoring 1,365 programs, analyzing 16,888 characters, and conducting surveys of child and adult viewers.

Of all of television's messages, the most pervasive and telling may be the message of casting. We shall report ten-year averages and trends in the

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*This analysis updates and extends certain parts of previous studies we conducted for the United States Commission on Civil Rights. For a full report and methodology see Window Dressing on the Set: Women and Minorities on Television. A Report of the U.S. Commission on Civil Rights, Washington, D.C., August 1977; and Window Dressing on the Set: An Update. A eport of the U.S. Commission on Civil Rights, Washington, D.C., January 1979.

representation of women and minorities (nonwhites, Hispanics, young and old people), some findings on role characteristics and occupations, and a measure of violence as demonstration of power. Finally, we shall note some associations between television exposure and viewer conceptions of social reality.

It is important to keep in mind that we look at aggregate systems of messages. We do not focus on individual programs, networks, or productions. What we report does not reflect what an individual sees but what large communities absorb over long periods of time. It is somewhat like flying over one's own neighborhood; the territory is real but the patterns are different and are seen in a broader context.

These patterns are not the creation of single individuals or groups. They are the creation of a system of broadcasting and of story-telling with deep historical, cultural, and commercial roots. It is a system which allows very few degrees of freedom. But within those few degrees, the creative workers and the executives of the industry can act--provided they have the information upon which to act. The purpose of this report is to continue to provide and to amplify that information.

Methodology

The research we are reporting is part of a multi-faceted project entitled Cultural Indicators. This design consists of two interrelated procedures: (1) Message System Analysis--the periodic content analysis of prime-time and weekend-daytime network television dramatic programming and (2) Cultivation Analysis--determining conceptions of social reality television viewing tends to cultivate in different groups of viewers.* This

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*A full description of the methodology employed in this research can be found in George Gerbner, Larry Gross, Marilyn Jackson-Beeck, Suzanne Jeffries-Fox, and Nancy Signorielli, "Cultural Indicators: Violence Profile No. 9," Journal of Communication, Summer 1978.

research has been in progress since 1968. Different phases of the research and of its presentation have been supported by a National Commission on the Cause and Prevention of Violence, the Surgeon General's Scientific Advisory Committee on Television and Social Behavior, the National Institute of Mental Health, the White House Office of Telecommunications Policy, the American Medical Association, the Administration on Aging (HEW), and the Screen Actors Guild.

The programs included in our sample are those aired from 1969 through 1978 during one week of prime-time (8 - 11 p.m. EST) and weekend-daytime (8 a.m. to 2 p.m Saturday and Sunday) programming in the fall of each year, plus spring samples in 1975 and 1976. The sample programs were videotaped, subjected to the message analysis, and archived. A 6-year sample (1970-1976) was subjected to special analysis to determine the ethnic background of the characters.*

Message System data are generated by pairs of highly trained observers who make detailed objective records about different aspects of program content. This report focuses upon all speaking characters and major characters, those who portray leading roles. Dramatic programs include television plays, movies on television, and cartoons with a fictional story line.

The data were subjected to an exhaustive reliability analysis so as to insure that the observations reflect the properties of the material under investigation rather than instrument ambiguity or observer bias. Only those content items meeting acceptable levels of reliability were included in the analyses.

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*A part of that analysis appears in Mauricio Gerson Eidelman, "Television, Latin Portrayal and Spanish Speaking Philadelphians' Acculturation Process." M.A. Thesis, The Annenberg School of Communications, University of Pennsylvania, Philadelphia, 1978.

Cultivation Analysis is that part of our research which investigates the contributions of television viewing to people's conceptions of social reality. It consists of surveys conducted as part of this research and secondary analysis of other surveys of adult and child samples. In all of these, patterns of responses to relevant questions are compared so as to isolate the differences between heavier and lighter viewers of television, controlling for other major differences between the two groups.

The World of Television Drama

Information conveyed by drama and fiction differs from information conveyed by bits of fact, but plays an equally significant function. Factual description such as news constructs a selective image of what things are. Drama and fiction demonstrate the invisible connections that show how things work and why.

That story-telling process is essential to human socialization, the introduction to and cultivation of concepts of roles and values. Television is the central and universal story-teller in our society. Its dramatic programming presents a translucent and compelling world of times, places, social types, strivings, powers, and fate. The world of television drama is a highly structured, relatively stable, and compelling ritual, used nonselectively by most viewers. Our task is more to diagnose than to judge it, but we report our findings in terms of general standards of equity, fairness, and justice.

The world of television drama is also a highly controlled assembly-line product governed by a relatively few formulas. Its people do not live or die but are created or destroyed to tell a story. The message of all stories emerges from aggregate patterns of casting, characterization, and fate.

Roles are created in direct relation to usefulness in the world of television. The most numerous are those for whom the world of television has

more use--more jobs, adventure, sex, power, and other opportunities and life chances. These values are distributed as most resources are distributed: according to status and power. Dominant social groups tend to be over-represented and over-endowed not only absolutely but even in relation to their numbers in the real population. Minorities are defined by having less than their proportionate share of values and resources. In the world of television drama this means less usefulness and fewer opportunities. Underrepresentation means restricted scope of action, stereotyped roles, diminished life chances, and undervaluation ranging from relative neglect to symbolic annihilation.

We do not wish to imply that faithful proportional representation of reality is necessarily fair or just. Artistic and dramatic functions require selection, amplification, and invention, all of which may deviate from what the census reports or what independent experience reflects. Reality provides a standard by which the nature and extent of the deviations can be measured. The important question is not so much whether there are deviations as what kind and with what consequences for thinking, action, and policy. Some of these consequences may be inferred from the associations with conceptions of sex and age roles we present at the end of our report.

Representation of Women and Minorities

Television drama presents a world in which:

* Men outnumber women 3 to 1.
* Blacks and Hispanics are underrepresented.
* Most majority types get proportionately more leading roles than minority types.
* Weekend daytime children's programming both conceals and exaggerates the inequities reflected in prime time.

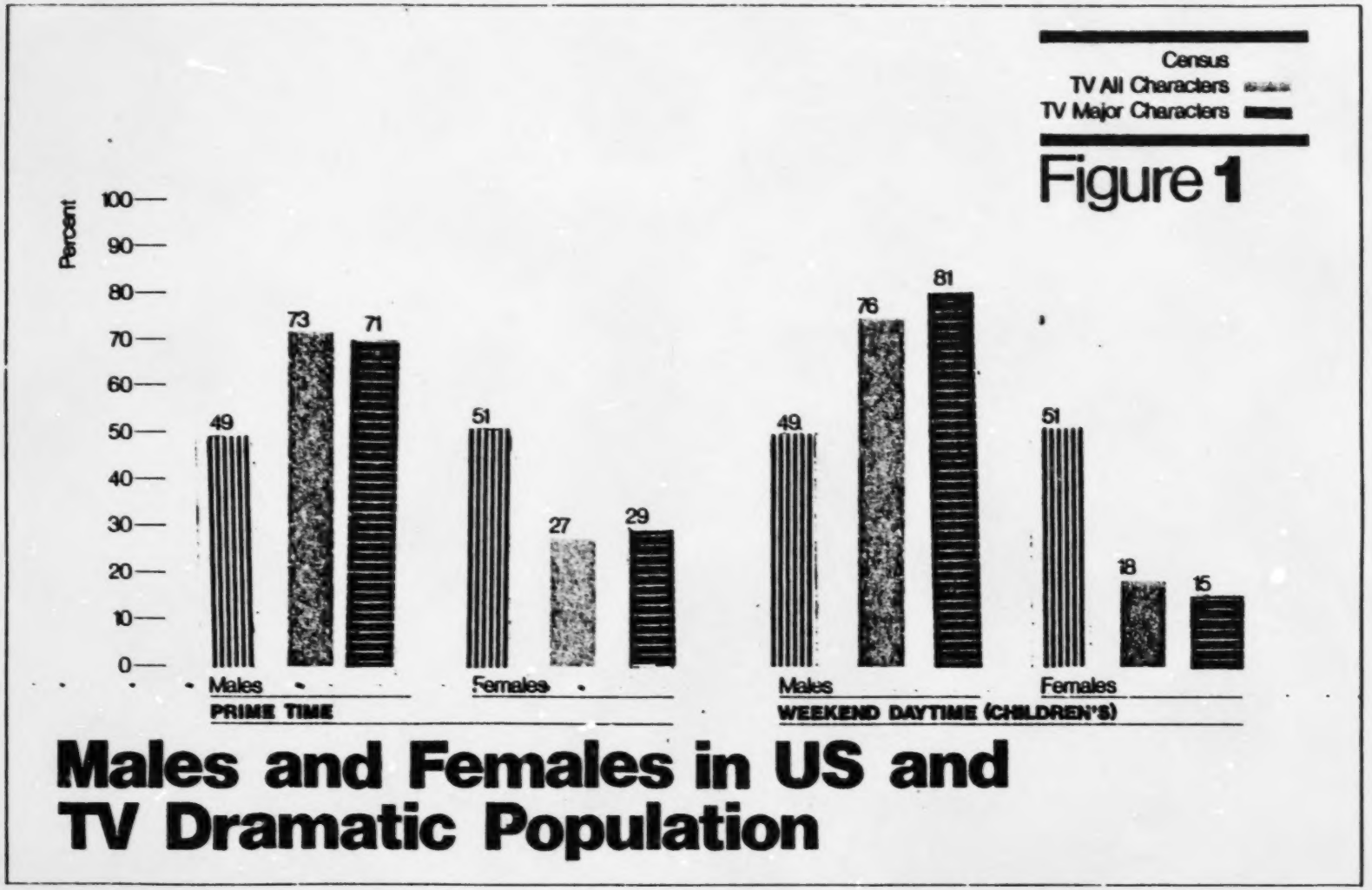
These basic facts fundamentally constrain every aspect of life and action in the symbolic world of television.

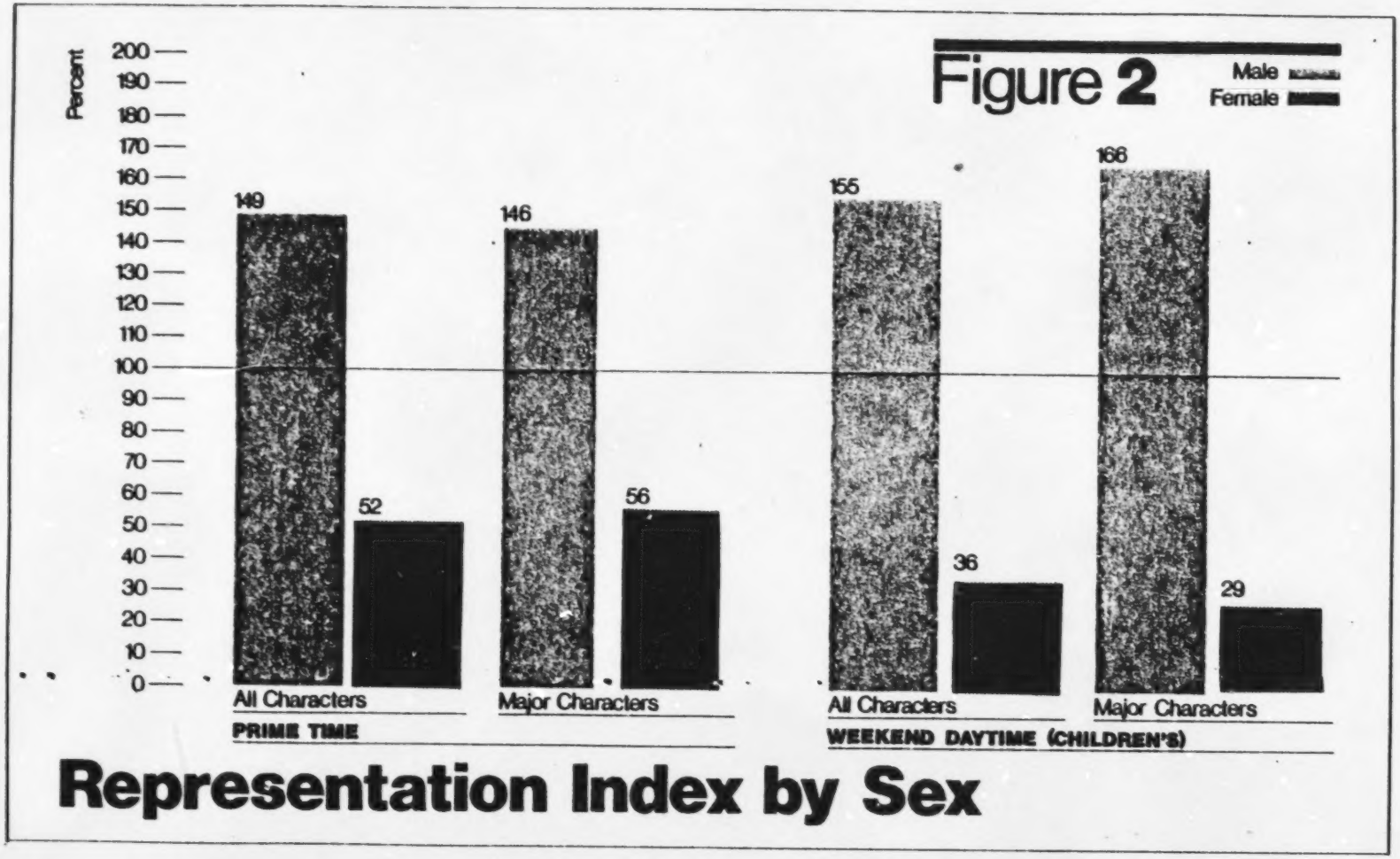
Figure 1 shows the percentage of men and women in the U.S. census and the corresponding percentages of all speaking characters and major (leading) characters in prime time network television drama. It is clear that men are greatly overrepresented and women are underrepresented. The imbalance is even more glaring in weekend children's programs.

The Representation Index is a single measure of over and underrepresentation. We will use that Index in subsequent illustrations of our findings. The Representation Index is a ratio of the percentage of TV representation to the actual population percentage, multiplied by 100. Therefore, it can be seen as a percentage of over and underrepresentation with the criterion level being 100 percent. For example, as Figure 1 shows, all male characters are 73 percent of the total television prime time population, but 49 percent of the total U.S. population. The 73 percent is 1.49 times of the 49 percent, giving a Representation Index of 149. This can be interpreted to show that prime time males represent 149 percent of the actual female population, an overrepresentation of 49 percent.

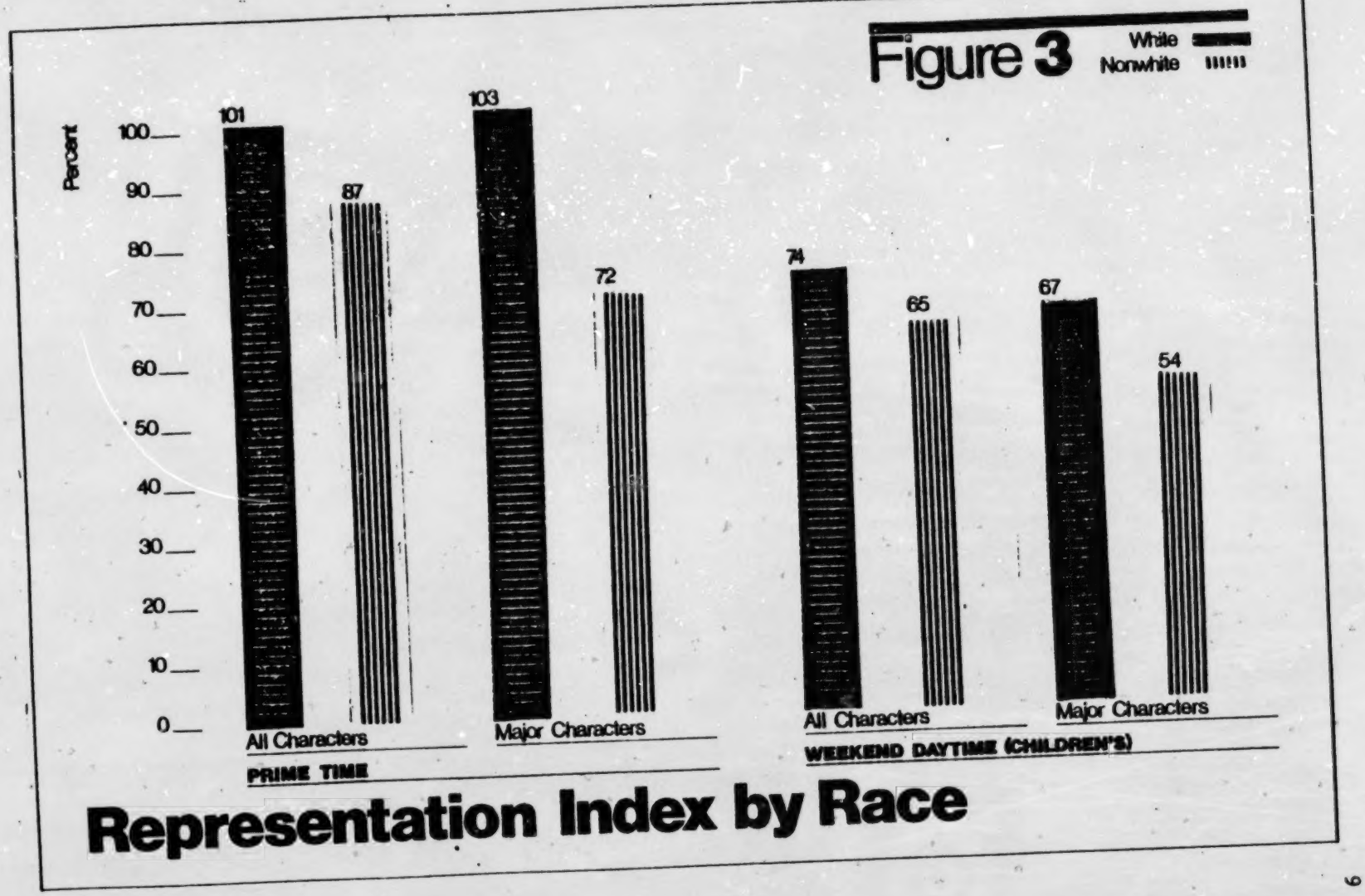
Figure 2 shows the differences in representation by sex, based on the percentages of Figure 1. (The actual frequencies, more precise percentages, and the Representation Index for sex and race can be seen in Table 1 in the Appendix.) The Representation Index by sex shows the extent of male overrepresentation and female underrepresentation, and the greater imbalance between the two in weekend daytime children's programs. Among leading characters created specifically for children, males outnumber females 5.4 to 1 compared to a similar prime time ratio of 2.5. Children get the message in double doses.

Let us now look at representation by race, shown on Figure 3. The differences between white and nonwhite representation are reduced by greater differences between men and women and the reduced number of characters for


Census
TV All Characters
TV Major Characters
Figure 1
Percent
100
90
80
70
60
50
40
30
20
10
0
49
73
71
51
27
29
49
76
81
51
18
15
Males
Females
PRIME TIME
Males
Females
WEEKEND DAYTIME (CHILDREN'S)
Males and Females in US and TV Dramatic Population



Representation Index by Sex



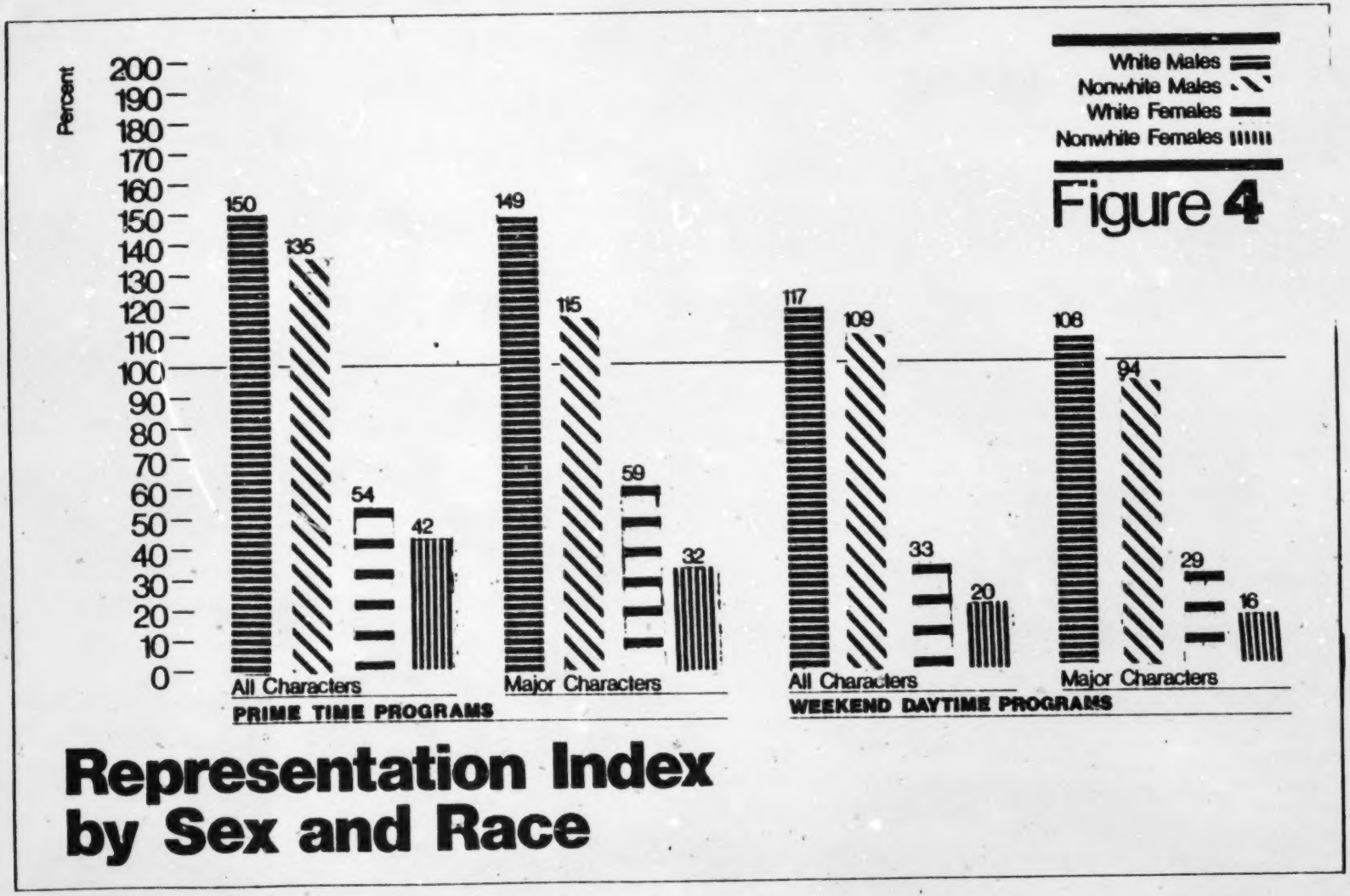
Representation Index by Race

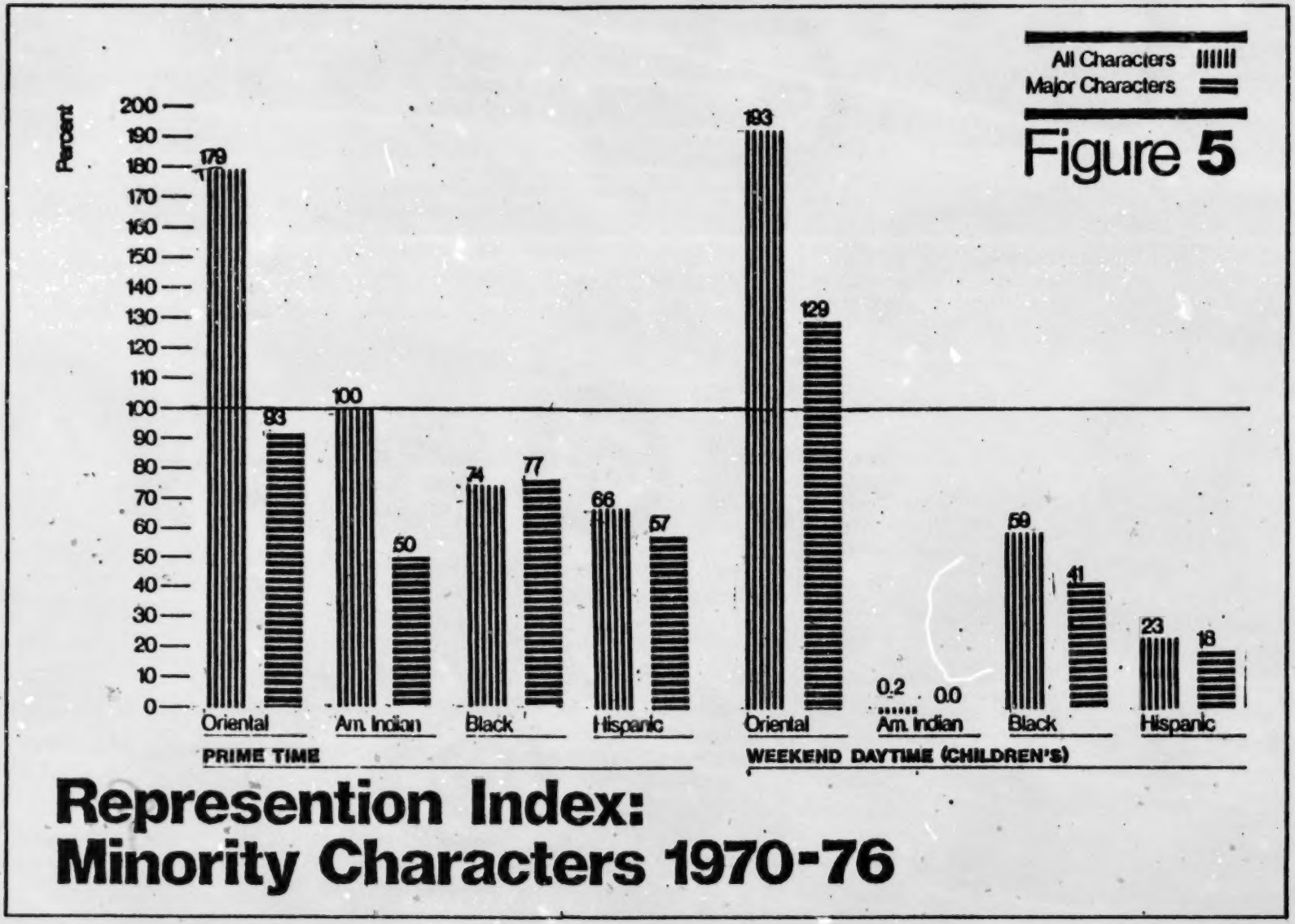
whom reliable racial identifications can be made, especially in children's cartoons. Nevertheless, it is clear that nonwhites are underrepresented in television drama; that nonwhites get proportionately fewer leading roles; and that identifiable nonwhites in weekend daytime programs suffer even greater underrepresentation than in prime time.

A clearer picture of the combined effects of sex and race upon representation in the world of television emerges from Figure 4. In descending order of representation are white males, nonwhite males, white females and nonwhite females. Gender as a more homogeneous category is clearly more influential than a white-nonwhite racial classification. The latter, as we shall see, hides contrasting specific racial representation ratios.

At any rate, the distance between white male overrepresentation and nonwhite female underrepresentation increases with major and then children's program roles. The ratio between the white male and nonwhite female indices for all prime time characters is 3.5, for prime time major characters 4.6 and for weekend daytime major characters 7.0.

A more specific indication of ethnic minority representation can be found in Figure 5. These data come from a special 6-year study of minority representation conducted by Mauricio Gerson Eidelman from Cultural Indicators archives for 1970 through 1976. The findings reveal that Orientals have been overrepresented relative to their percentage of the population, and that American Indian characters in prime time television drama matched their share of the population, although not in leading roles. On the other hand, Blacks and Hispanics have been underrepresented in both prime time and children's weekend daytime programming, and, curiously enough, Indians have been virtually absent from children's programs. (Frequencies and percentages of minority characters for the six years can be found in Table 2 in the Appendix.


White Males
Nonwhite Males
White Females
Nonwhite Females
Figure 4
Percent
200
190
180
170
160
150
140
130
120
110
100
90
80
70
60
50
40
30
20
10
0
150
135
54
42
149
115
59
32
117
109
33
20
108
94
29
16
All Characters
Major Characters
PRIME TIME PROGRAMS
All Characters
Major Characters
WEEKEND DAYTIME PROGRAMS
Representation Index by Sex and Race


All Characters
Major Characters
Figure 5
Percent
200
190
180
170
160
150
140
130
120
110
100
90
80
70
60
50
40
30
20
10
0
179
93
100
50
74
77
66
57
193
129
0.2
0.0
59
41
23
18
Oriental
Am. Indian
Black
Hispanic
PRIME TIME
Oriental
Am. Indian
Black
Hispanic
WEEKEND DAYTIME (CHILDREN'S)
Represention Index:
Minority Characters 1970-76

The Representation Index was calculated on the basis of Census figures in the Statistical Abstracts of the United States, 1973, Tables No. 32 and 40.)

Trends in the percentage of women, nonwhites, Blacks, Hispanics, and Orientals in prime time can be seen on Figures 6, 7, and 8. (For actual frequencies and more precise percentages see Tables 3 and 4 in the Appendix.) These findings show that:

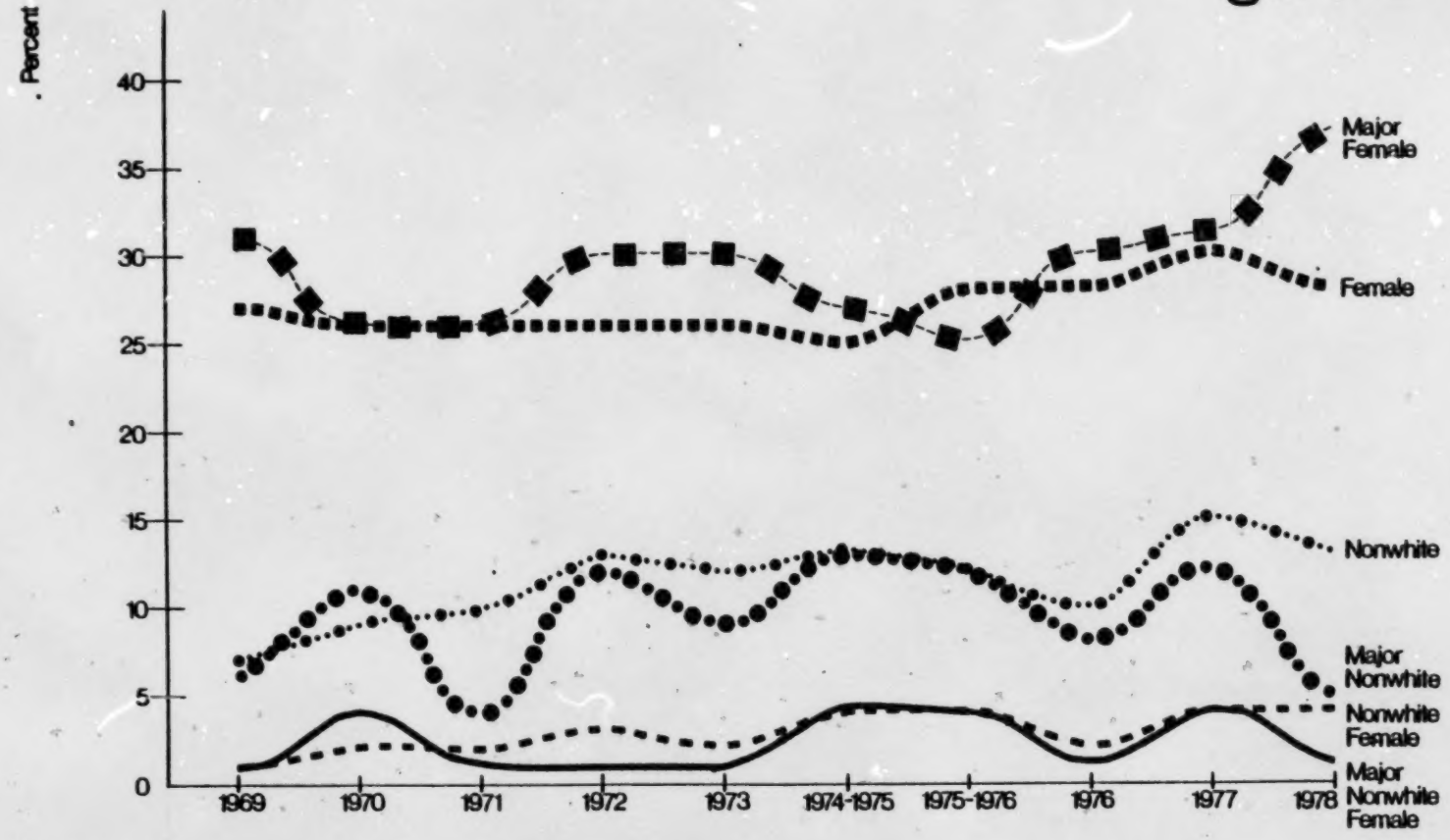
* White female leads increased their proportion in the past three years.
* Nonwhite minor characters, mostly Blacks, increased slightly their share of the Prime Time population through 1977, but dropped in 1978.
* The proportion of Hispanics and Orientals increased through the mid-70's but dropped after that time.

Figure 6 shows trends in the percents of women and nonwhites. The proportion of leading women characters has been rising from its lowest point in 1975-76 (25 percent) to its highest point in 1978 (37 percent of all prime time characters.) However, total female representation has changed little, if at all, since 1969. Furthermore, the increase in the percentage of female leads has been mostly white; there was no corresponding increase in the percent of nonwhite female leads.

There has been a slow, slight, and halting increase in the percent of all nonwhite characters through 1977 and a drop in 1978. The increase has been limited, on the whole, to minor characters. Major nonwhite characters fluctuated between 4 and 13 percent of the prime time population; in 1978, they accounted for 5 percent. Nonwhite female leads ranged between 1 and 4 percent of the prime time population; in 1978, they were 1 percent.

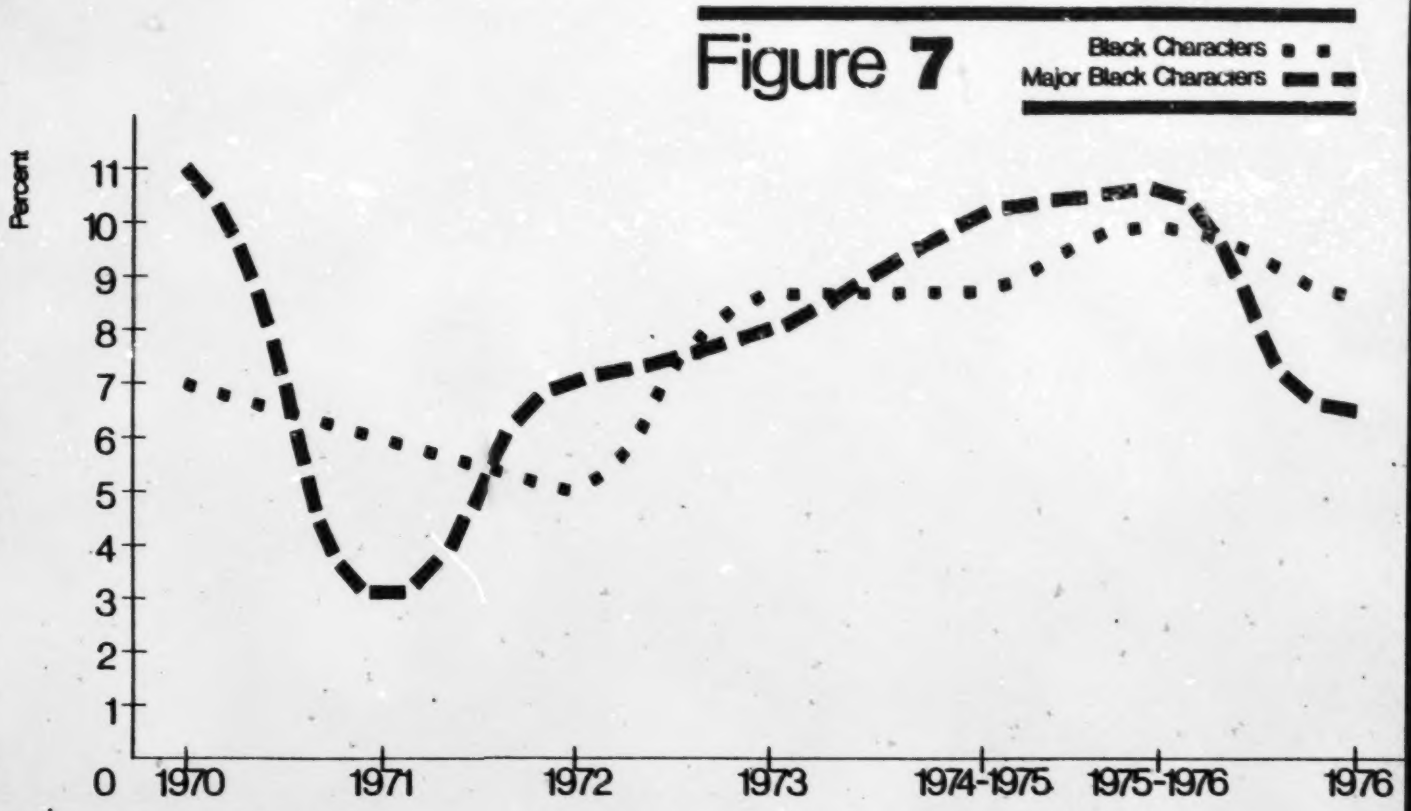
Figures 7 and 8 illustrate trends in the percents of Blacks, Hispanics, and Orientals for the 6-year period 1970-76. They show that the slow and slight increase in the proportion of minor nonwhites is largely due to the

Figure 6



Women and Nonwhites in Prime Time 1969-78

Figure 7



Black Prime Time Characters 1970-76

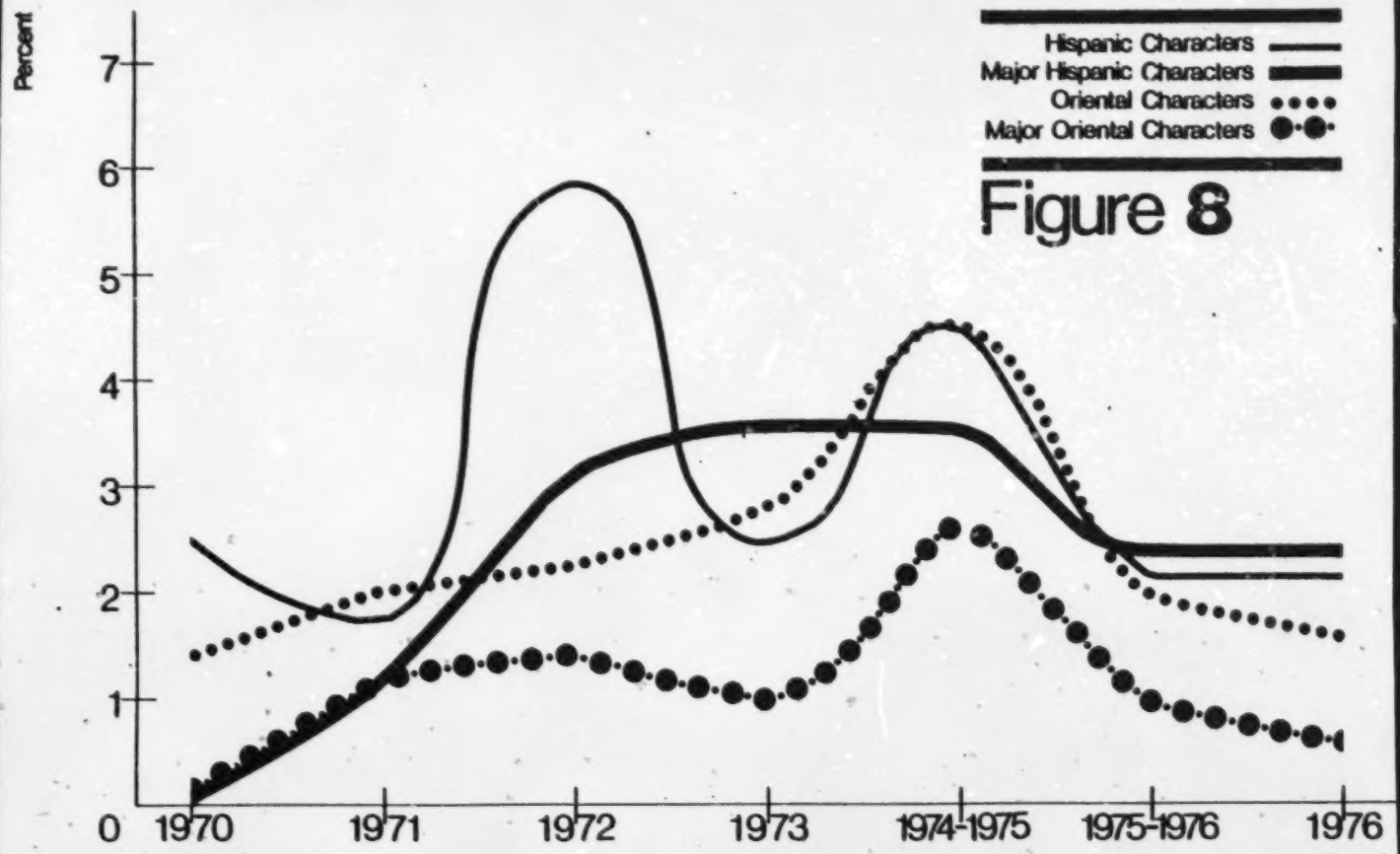


Figure 8

Hispanic and Oriental Prime Time Characters 1970-76

rise in the percent of Blacks since 1971, at least until recently. Major Hispanic and Oriental characters became visible in the early 1970's. On the whole, there has been a slight rise in Hispanic and Oriental representation through the mid-70's and a decline since then through 1976.

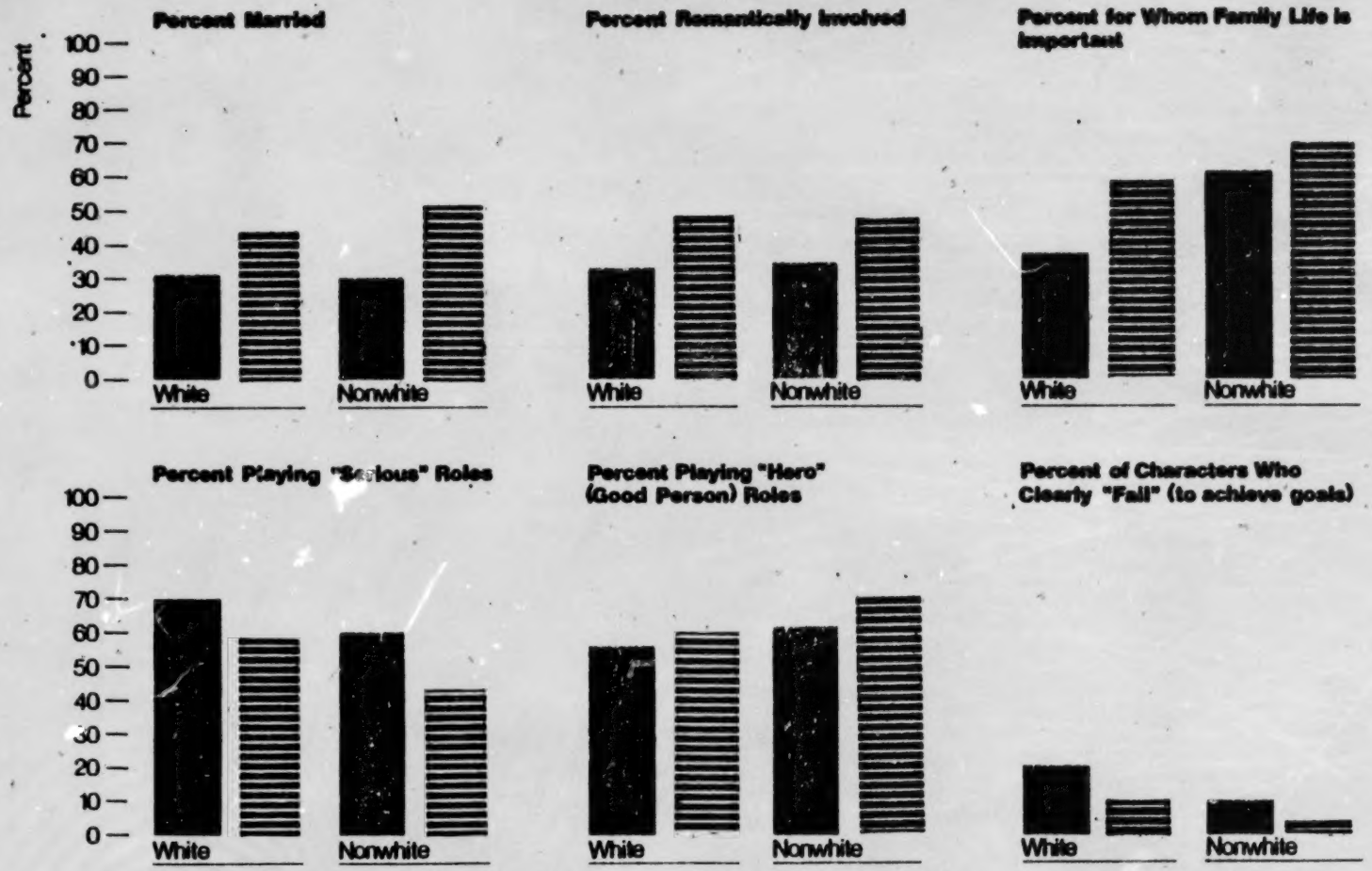
Available data on women and minorities in weekend daytime children's programming (not included) reflects the same trends but cannot be considered reliable on an annual basis because of the small number of characters in the minority categories.

Role Characteristics

Selected role characteristics of major white and nonwhite characters in prime time are compared on Figure 9. (See Tables 5, 6, and 7 in the Appendix.) These depict differences in marital, romantic, and other family relationships, and in the seriousness, "goodness," and success of the roles enacted.

Marriage, romance, and family are women's concerns in the world of television. Such typecasting indicates not only a concentration of women's roles in these areas but also a restriction of opportunities. The portrayal of family life as important to the role, valued though it is in real life, limits a disproportionate number of minority characters to situation comedies and other drama of limited action scope.

This is also reflected in the limited opportunities of women and nonwhites to play serious roles. However, even though women and most minority types are deprived of adequate representation and restricted in their scope of activities, they are not presented as evil or inept. In fact, they have more than their share of positive characterizations and less than their share of failure. Benign roles, limited but agreeable fate, and, as we shall see later, diminished powers are the favored role characteristics of women and minorities on prime time television.



Selected Role Characteristic of Major Characters in Prime Time TV Drama 1969-1978 by Sex and Race

Figure 9

Males ▬ Females ▬

The world of work in television drama overrepresents professionals (especially medical and legal) and of course police and criminals, but underrepresents clerical, sales, and blue collar workers. (See Table 8 in the Appendix.) Women and minorities share (and at times even extend) both over and underrepresentation, with but one major reversal. The largest real-life professional occupation for women is that of teacher. According to the 1970 census, 64 percent of teachers are women and 36 percent are men. On prime time, however, 59 percent of teachers are men and only 41 percent are women.

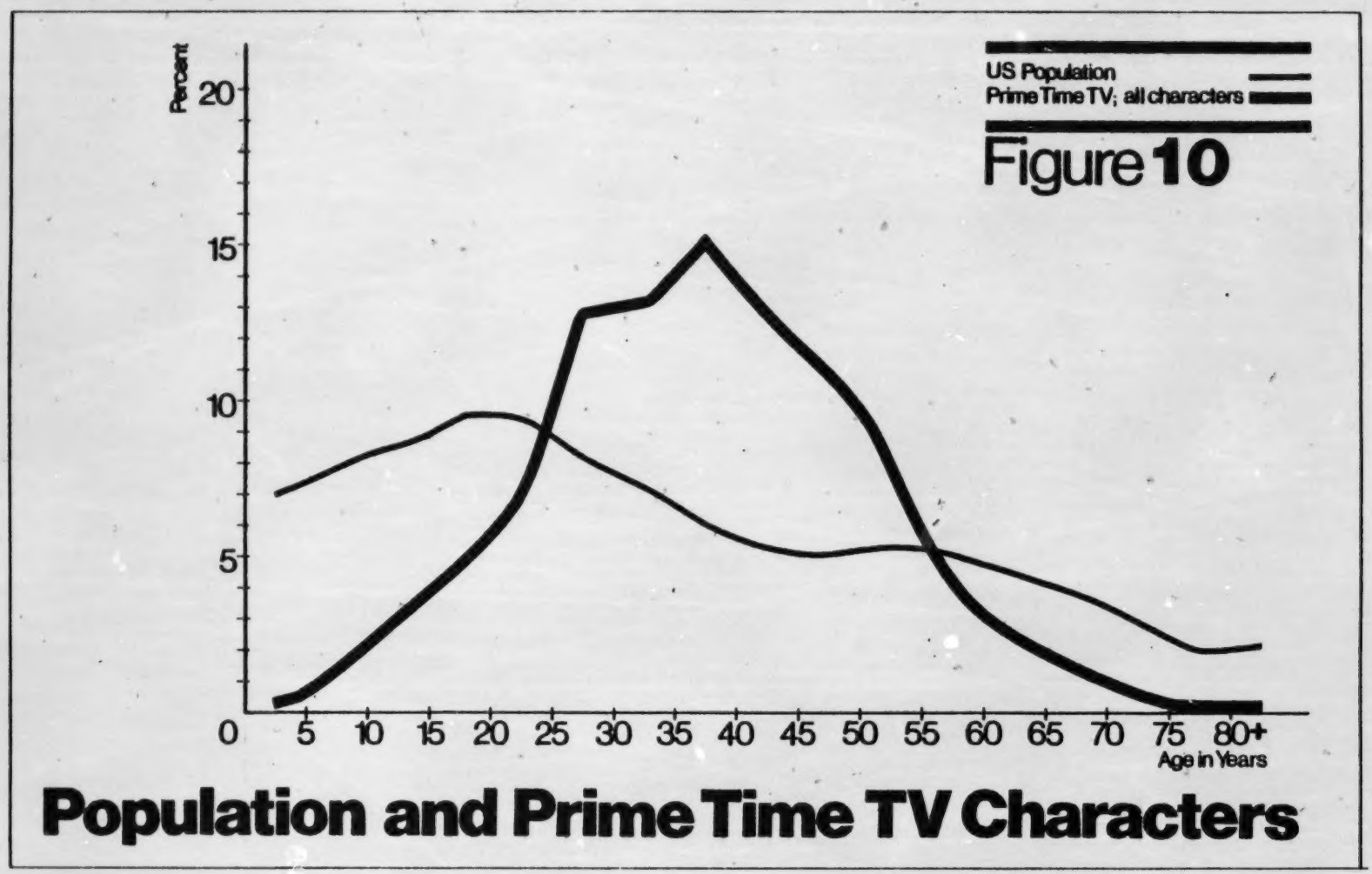
Children and Older Persons As Minorities

We are thought to be a "youth culture." In fact, we underrepresent and in many ways devalue children and adolescents, as well as old people. Also, we treat age on television as a resource to be distributed as other resources are distributed.

On Figure 10 (Table 9 in the Appendix) we see the gross underrepresentation of both young and old people in the world of prime time. The middle-years bulge does not exist in the real-life population curve but is similar to the profile of consumer income by age. Only 27 percent of the real population but more than half of the prime time population is between 25 and 45. Characters under 19 number one-third of the real population but make up only one-tenth of the fictional population. Characters over 65 comprise 11 percent of the real population but make up 2.2 percent of the fictional population.

Weekend-daytime television is different in that the mid-teens number more than their share. But children's viewing time neglects older people even more than prime time. Only 1.4 of all weekend daytime characters are 65 or older.

The percent of men and women in each age group within their respective genders is shown on Figure 11. The age distribution of females, compared to that of males, favors young girls and women under 30. While women are most


US Population
Prime Time TV; all characters
Figure 10
Percent
20
15
10
5
0
5 10 15 20 25 30 35 40 45 50 55 60 65 70 75 80+
Age in Years
Population and Prime Time TV Characters

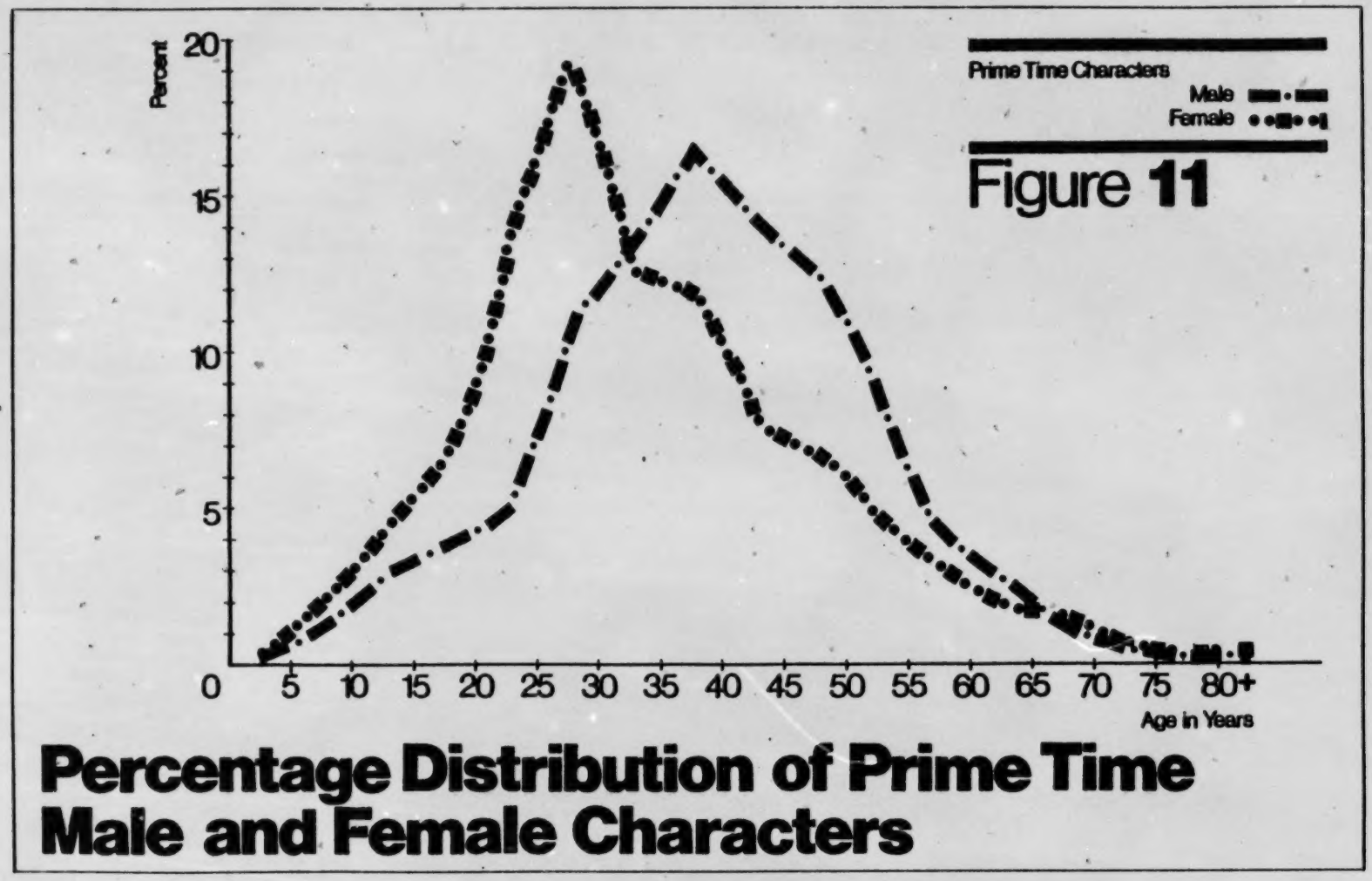


Figure **11**

Percentage Distribution of Prime Time Male and Female Characters

concentrated, with a third of their total numbers, in the 25 to 34 age bracket, men are the most concentrated, also with almost one-third of their numbers, in the 35 to 44 age bracket. The character population is structured to provide a relative abundance of younger women for older men, but no such abundance of younger men for older women. Men age slower and enjoy life longer. Television perpetuates an inequitable—if conventional—pattern.

The disproportionate use of young women to play opposite older men means that women on television "age" faster than men. Figure 12 presents comparisons between chronological age and social age categories. It shows that already in their teens, a larger percentage (38 percent) of female prime time major characters is assigned to the older social and dramatic age category of young adults than males of the same age (30 percent). In their twenties, only 26 percent of the men but 33 percent of the women will be cast as settled adults (the rest are of course young adults). Among characters from 55 through 64, only 22 percent of the men but 33 percent of the women will be cast as old. Among characters 65 and over, 28 percent of the men will still play settled adult roles with romantic possibilities and 72 percent will be cast as old but 90 percent of women of the same chronological age will be cast as old.

The distribution of age roles by race, as well as by gender, shows the value structure of the symbolic world. Figure 13 (Tables 11 and 12 in the Appendix) compares the age distributions of white and nonwhite men and women in prime time. It shows both populations bulge in the middle, but while white men dominate the age of dramatic authority between 35 and 45, nonwhite men (as all women) are concentrated between 25 and 35. Nonwhite men age as women do, not as white men do. Unlike older white men, older nonwhite men have a very hard time finding younger women of any race. Age as a resource cuts two ways for race as well as for gender.

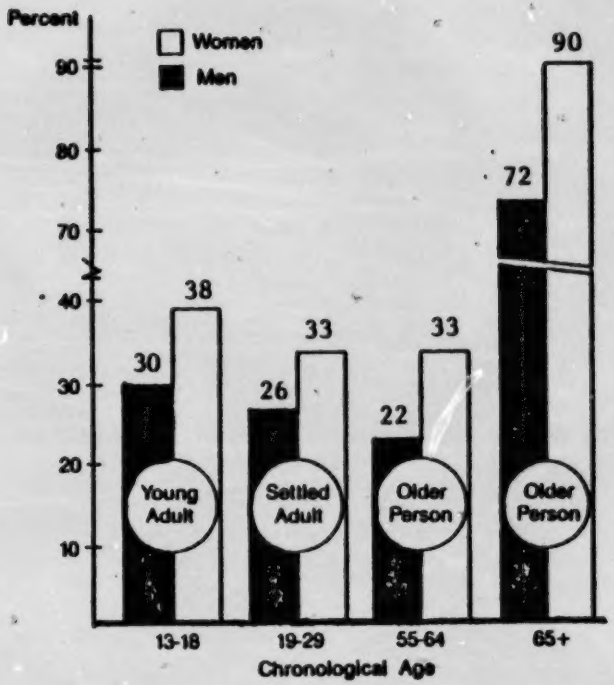


Figure 12: Age-role Casting for Men and Women Prime-Time Major Characters (percents within gender)

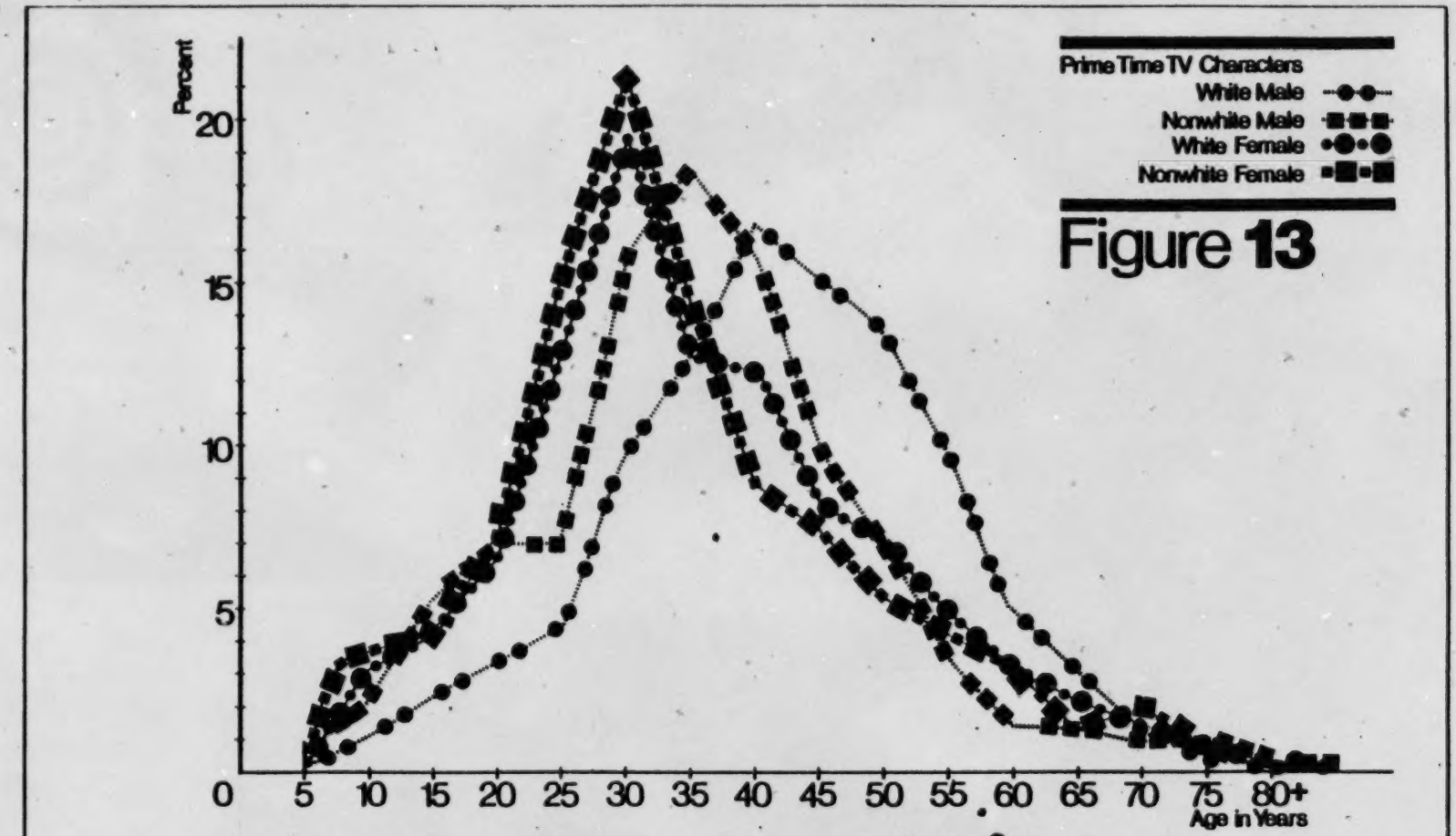


Figure 13

Prime Time TV White and Nonwhite Male and Female Characters

24

Television presents a rather gloomy picture of aging. Older persons are practically invisible. Elderly women are also quite likely to be hurt or killed and to fail. Elderly characters are more likely to be cast as comic characters, to be treated with disrespect and to be portrayed as stubborn, eccentric and foolish. *

Violence and Power

Dominated as it is by males and masculine values, much of the world of prime time revolves around questions of power. Who can get away with what against whom? How secure are different social types when confronted with conflict and danger? What hierarchies of risk and vulnerability define social relations? In other words, how power works in society.

The simplest and cheapest dramatic demonstration of power is an overt expression of physical force compelling action against one's will on pain of being hurt or killed, or actually hurting or killing. That is our definition of violence.

Violence rules the symbolic world of television in that it occurs at an average 10-year rate of 5 violent incidents per hour in prime time and 18 per hour in weekend daytime children's programming--a triple dose.

Violence as a demonstration of power can be measured by relating the percent of violents to the percent of victims within each social group. That ratio shows the chances of men and women, blacks and whites, young and old, etc., to come out on top instead of the bottom. Conversely, it shows the risks of each group to end up as victims instead of victors.

Overall, 56 percent of all prime time characters and 80 percent of

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*For details of these and other age-related findings see George Gerbner, Larry Gross, and Nancy Signorielli, "Aging With Television." The Annenberg School of Communications, University of Pennsylvania, 1979.

all weekend daytime characters are involved in violence. But involvement and its outcome—as all other values and resources—are not equally distributed.

Combining prime time and daytime characters, we find that victimization rates define a social hierarchy of risks and vulnerabilities. For every 10 characters who commit violence within each of the following groups, the average number of victims

for white men is 12

for nonwhite men is 13

for lower class women is 17

for young women is 18

for nonwhite women is 18

for old women is 33

If and when involved in violence, women and minorities, and especially young and old as well as minority women characters, are more vulnerable than their majority counterparts. Our research reports, cited above, suggest that a heightened sense of danger, insecurity, and mistrust, or what we call the "mean world" syndrome, is reflected in the responses of heavy viewers of television. This brings us to the consequences of viewing, and especially those most relevant to women and minorities.

The Lessons of Television: Sexism, Agism

Cultivation Analysis is the study of what is usually called effects or impact. The effects of a pervasive medium are subtle, complex and mingle with other influences. The concept of causation, borrowed from simpler experimental studies in the physical and biological sciences, is not fully applicable to the steady flow of images and messages that makes up much of the stable symbolic structure of contemporary popular culture.

Cultivation Analysis begins with the patterns found in the "world" of television drama. The message system composing that world presents a coherent image of life and society. How is this image reflected in the assumptions and values held by its audiences? How are the "lessons" of symbolic behavior presented in fictional forms applied to conceptions about real life? The evidence we can report at this time deals with the cultivation of sex role and age-related stereotyping.

These days nearly everyone "lives" to some extent in the world of television, so that the problem of studying television's effects is a difficult one. Without control groups of non-viewers, it is hard to isolate television's impact. Experiments do not solve the problem, for they are not comparable to people's day-to-day viewing of television. Our approach reflects the hypothesis that heavier viewers of television--those exposed to a greater extent than lighter viewers to its messages--are more likely to understand social reality in terms of the "facts" they see on television. To investigate this idea we partition the population and our samples according to television exposure. By contrasting light and heavy viewers, the contribution television makes to people's conception of social reality can be examined.

Adult Viewers and Sexism

The relationship between television viewing and conceptions of sex roles was examined* for respondents to the 1975, 1977, and 1978 NORC General Social Surveys** by compiling four sexism-related items into an index.

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*Nancy Signorielli, "Television's Contribution to Sex: Role Socialization." Paper presented at the Seventh Annual Telecommunications Policy Research Conference, Skytop, Pennsylvania, April 1979.

**We would like to thank the National Opinion Research Center, University of Chicago, for sharing the 1975, 1977, and 1978 General Social Surveys.

The analysis (Table 13) of the sexism index among adults revealed that there is a positive relationship between television viewing and responding that women should stay home, that a woman should not work if her husband can support her, that men are better suited emotionally for politics, and that people would not vote for a qualified woman nominated for President by their party. This relationship is positive and statistically significant for most groups of viewers except non-whites. Among nonwhites, who score quite high on the sexism scale, heavy viewing tends to reduce sexism.

Television viewing thus seems to cultivate a certain level of sexist orientation. For those groups who are generally less sexist, such as most young respondents, and especially those respondents who have been to college, television viewing cultivates a more sexist view of the world. For the groups who are initially more sexist, television viewing may be a somewhat enlightening experience. For the majority of groups in our society, television viewing may serve to perpetuate traditional sex roles.

Adult Viewers and Aging

Using data* from the National Council on Aging's "Myth and Reality of Aging" survey conducted by Louis Harris and Associates in 1974, we constructed an index from responses to statements asserting that the number of older people, the health of older people, and the longevity of older people are declining. These statements reflect a generalized belief, contrary to reality, that old people represent a diminishing rather than growing segment of American society.

We found that there is a significant positive relationship between amount of television viewing and scores on this index. Tables 14 and 15

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*George Gerbner, Larry Gross and Nancy Signorielli. "Aging With Television." The Annenberg School of Communications, University of Pennsylvania, 1979.

show that the relationship is not reduced by controls for education, income, sex or age, and that it is much stronger for younger people.

Thus, even with important demographic variables held constant, heavy viewers are more likely to believe that old people are disappearing. The more time one spends watching television, the more one thinks that there are fewer older people around, and that those who are may be dying sooner. And, finally, younger viewers who were already born into a television world are even more imbued with its depiction of people and less likely to express an independent view of reality.

APPENDIX

TABLE 1

Representation of Males and Females in the U.S. and Television Prime-Time and Weekend-Daytime Dramatic Population (1969-1978)

	U.S. Census		TV Prime-Time: All Characters			TV Prime-Time: Major Characters		
	N	%	N	%	Index[1]	N	%	Index[1]
Total Population	218,548	100.0	11,754	100.0		2,349	100.0	
Males	106,502	48.7	8,542	72.7	149.3	1,673	71.2	146.2
Females	112,046	51.3	3,164	26.9	52.4	674	28.7	55.9
Whites	188,894	86.4	10,222	87.0	100.7	2,092	89.1	103.1
Non-Whites	29,654	13.6	1,384	11.8	86.8	231	9.8	72.1
White Males	92,324	42.2	7,431	63.2	149.8	1,480	63.0	149.3
Non-White Males	14,177	6.5	1,034	8.8	135.4	176	7.5	115.4
White Females	96,570	44.2	2,786	23.7	53.6	612	26.1	59.0
Non-White Females	15,477	7.1	348	3.0	42.3	55	2.3	32.4

	TV Weekend Daytime: All Characters			TV Weekend Daytime: Major Characters		
	N	%	Index	N	%	Index
Total Population	4,934	100.0		1,370	100.0	
Males	3,728	75.6	155.2	1,110	81.0	166.3
Females	902	18.3	35.7	207	15.1	29.4
Whites	3,165	64.1	74.2	797	58.2	67.4
Non-Whites	440	8.9	65.4	102	7.4	54.4
White Males	2,436	49.4	117.1	625	45.6	108.1
Non-White Males	352	7.1	109.2	84	6.1	93.8
White Females	727	14.7	33.3	172	12.6	28.6
Non-White Females	70	1.4	19.7	15	1.1	15.5

[1]The Representation Index is a ratio of the percent of characters to the corresponding percent of the U.S. population (second column, top part) multiplied by 100. Thus, it can be seen as a percentage of over or underrepresentation, with a base of 100 percent. For example, all male TV characters are 149.3 percent of their share of the U.S. population (overrepresented by 49.3 percent), while all female TV characters are only 52.4 percent of their share of the U.S. population (underrepresented by 47.6 percent).

TABLE 2

Representation of Whites, Blacks, Hispanics, Orientals and American Indians by Sex in Prime-Time and Weekend Daytime Television Drama (1970-1976)

	All Programs				Prime-Time Programs				Weekend-Daytime Programs			
	All Characters		Major Characters		All Characters		Major Characters		All Characters		Major Characters	
	N	%	N	%	N	%	N	%	N	%	N	%
All Characters	11080	100.0	2321	100.0	8475	100.0	1709	100.0	2605	100.0	612	100.0
Male	8243	74.4	1724	74.3	6236	73.6	1242	72.7	2007	77.0	482	78.8
Female	2837	25.6	597	25.7	2239	26.4	467	27.3	598	23.0	130	21.2
White	9626	86.9	2063	88.9	7292	86.0	1495	87.5	2334	89.6	568	92.8
Male	7122	64.3	1515	65.3	5345	63.3	1073	67.8	1777	68.2	442	72.2
Female	2504	22.6	548	23.6	1947	23.0	422	24.7	557	21.4	126	20.6
Black	860	7.8	173	7.5	691	8.2	145	8.5	169	6.5	28	4.6
Male	663	6.0	136	5.9	512	6.0	111	6.5	151	5.8	25	4.1
Female	197	1.8	37	1.6	179	2.1	34	2.0	18	0.7	3	0.5
Hispanic	272	2.5	48	2.1	245	2.9	43	2.5	27	1.0	5	0.8
Male	210	1.9	40	1.7	187	2.2	36	2.1	23	0.9	4	0.7
Female	62	0.6	8	0.3	58	0.7	7	0.4	4	0.2	1	0.2
Oriental	283	2.6	33	1.4	213	2.5	22	1.3	70	2.7	11	1.8
Male	213	1.9	29	1.2	162	1.9	18	1.1	51	2.0	11	1.8
Female	70	0.6	4	0.2	51	0.6	4	0.2	19	0.7	0	0.0
Indian	39	0.4	4	0.2	34	0.4	4	0.2	5	0.2	0	0.0
Male	35	0.3	4	0.2	30	0.4	4	0.2	5	0.2	0	0.0
Female	4	0.0	0	0.0	4	0.0	0	0.0	0	0.0	0	0.0

TABLE 3

Trends in Representation by Race and Sex
for all Characters and Major Characters in Prime-Time Drama
(1969-1978)

	1969		1970		1971		1972		1973		1974-1975*		1975-1976*		1976		1977		1978		All Years	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
All Characters	901	100.0	883	100.0	954	100.0	938	100.0	891	100.0	1855	100.0	2071	100.0	984	100.0	1121	100.0	1156	100.0	11754	100.0
Males	658	73.0	644	72.9	700	73.4	688	73.3	658	73.8	1389	74.9	1486	71.8	713	72.5	774	69.0	832	72.0	8542	72.7
Females	242	26.9	226	25.6	251	26.3	248	26.4	227	25.5	464	25.0	572	27.6	271	27.5	340	30.3	323	27.9	3164	26.9
Whites	838	93.0	782	88.6	850	89.1	812	86.6	759	85.2	1587	85.6	1791	86.5	876	89.0	937	83.6	990	85.6	10222	87.0
Males	611	67.8	580	65.7	619	64.9	589	62.8	559	62.7	1191	64.2	1294	62.5	631	64.1	641	57.2	716	61.9	7431	63.2
Females	227	25.2	202	22.9	230	24.1	221	23.6	200	22.4	395	21.3	497	24.0	245	24.9	296	26.4	273	23.6	2786	23.7
Non-Whites	60	6.7	81	9.2	93	9.7	123	13.1	109	12.2	250	13.5	250	12.1	99	10.1	166	14.8	153	13.2	1384	11.8
Males	47	5.2	61	6.9	76	8.0	97	10.3	89	10.0	184	9.9	176	8.5	75	7.6	124	11.1	105	9.1	1034	8.8
Females	13	1.4	19	2.2	17	1.8	26	2.8	20	2.2	66	3.6	74	3.6	24	2.4	41	3.7	48	4.2	348	3.0
Major Characters	218	100.0	132	100.0	169	100.0	217	100.0	214	100.0	395	100.0	431	100.0	172	100.0	210	100.0	191	100.0	2349	100.0
Males	151	69.3	98	74.2	124	73.4	152	70.0	150	70.1	290	73.4	324	75.2	120	69.8	144	68.6	120	62.8	1673	71.2
Females	67	30.7	34	25.8	44	26.0	65	30.0	64	29.9	105	26.6	107	24.8	52	30.2	65	31.0	71	37.2	674	28.7
Whites	202	92.7	116	87.9	161	95.3	190	87.6	189	88.3	341	86.3	374	86.8	158	91.9	180	85.7	181	94.8	2092	89.1
Males	139	63.8	88	66.7	118	69.8	127	58.5	127	59.3	253	64.1	283	65.7	107	62.2	125	59.5	113	59.2	1480	63.0
Females	63	28.9	28	21.2	43	25.4	63	29.0	62	29.0	88	22.3	91	21.1	51	29.7	55	26.2	68	35.6	612	26.1
Non-Whites	14	6.4	15	11.4	7	4.1	26	12.0	20	9.3	51	12.9	50	11.6	14	8.1	25	11.9	9	4.7	231	9.8
Males	12	5.6	10	7.6	6	3.6	24	11.1	19	8.9	35	8.9	34	7.9	13	7.6	16	7.6	7	3.7	176	7.5
Females	2	0.9	5	3.8	1	0.6	2	0.9	1	0.5	16	4.1	16	3.7	1	0.6	9	4.3	2	1.0	55	2.3

*These figures are based upon 2 one-week samples, one broadcast in the spring and one in the fall.

TABLE 4

Trends in Representation of Whites, Blacks, Hispanics, Orientals, and American Indians by Sex in Prime-Time (1970-1976)

	All Characters								Major Characters							
	1970 %	1971 %	1972 %	1973 %	1974-1975S %	1975-1976S %	1976 %	Total %	1970 %	1971 %	1972 %	1973 %	1973-1975S %	1975-1976S %	1976 %	Total %
All Characters	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Male	74.4	73.7	73.6	74.7	74.9	72.0	72.5	73.6	74.8	73.8	69.9	69.9	73.7	74.8	69.4	72.7
Female	25.6	26.3	26.4	25.3	25.1	28.0	27.5	26.4	25.2	26.2	30.1	30.1	26.3	25.2	30.6	27.3
White	88.8	89.3	86.8	85.9	82.4	85.9	87.1	86.0	89.3	94.6	88.0	87.6	83.9	85.8	90.6	87.5
Male	65.8	65.3	63.1	63.2	61.8	62.0	62.9	63.1	67.2	69.0	59.3	58.4	61.9	64.6	60.6	62.8
Female	23.0	24.0	23.7	22.7	20.5	23.9	24.2	23.0	22.1	25.6	28.7	29.2	22.0	21.2	30.0	24.7
Black	6.8	6.3	5.0	8.8	8.8	9.9	8.8	8.2	10.7	3.0	6.9	7.7	10.0	10.6	6.5	8.5
Male	5.0	5.2	4.2	7.0	6.2	6.9	6.6	6.0	7.6	3.0	6.0	7.7	6.9	7.1	5.9	6.5
Female	1.8	1.2	0.9	1.7	2.6	3.0	2.1	2.1	3.1	0.0	0.9	0.0	3.1	3.5	0.6	2.0
Hispanic	2.5	1.8	5.8	2.0	3.8	2.2	2.2	2.9	0.0	1.2	3.2	3.3	3.3	2.4	2.4	2.5
Male	1.9	1.3	4.4	1.5	3.0	1.6	1.6	2.2	0.0	1.2	2.8	2.9	2.6	1.9	2.4	2.1
Female	0.6	0.5	1.4	0.7	0.5	0.6	0.6	0.7	0.0	0.0	0.5	0.5	0.8	0.5	0.0	0.4
Oriental	1.4	2.0	2.3	2.8	4.5	1.9	1.6	2.5	0.0	1.2	1.4	1.0	2.6	0.9	0.6	1.3
Male	1.2	1.4	1.8	2.4	3.4	1.4	1.1	1.9	0.0	0.6	1.4	0.5	2.0	0.9	0.6	1.1
Female	0.2	0.6	0.4	0.3	1.1	0.5	0.5	0.6	0.0	0.6	0.0	0.5	0.5	0.0	0.0	0.2
Indian	0.6	0.6	0.1	0.6	0.5	0.2	0.3	0.4	0.0	0.0	0.5	0.5	0.3	0.2	0.0	0.2
Male	0.6	0.6	0.1	0.5	0.4	0.2	0.2	0.4	0.0	0.0	0.5	0.5	0.3	0.2	0.0	0.2
Female	0.0	0.0	0.0	0.1	0.1	0.0	0.1	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

TABLE 5

Marital, Romantic and Family Relationships
of White and Non-White Major Characters in Prime-Time Programs

	White						Non-White						All					
	All		Male		Female		All		Male		Female		All		Male		Female	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
Marital Status*																		
Total	2092	100.0	1480	100.0	612	100.0	231	100.0	176	100.0	55	100.0	2349	100.0	1673	100.0	674	100.0
Cannot Code	413	19.7	359	24.3	54	8.8	41	17.7	32	18.2	9	16.4	472	20.1	403	24.1	67	9.9
Not Married	950	45.4	666	45.0	284	46.4	107	46.3	91	51.7	16	29.1	1063	45.2	761	45.5	302	44.8
Married	729	34.8	455	30.7	274	44.8	83	35.9	53	30.1	30	54.5	814	34.7	509	30.5	305	45.2
Romantic Involvement+																		
Total	1042	100.0	738	100.0	304	100.0	120	100.0	85	100.0	35	100.0	1175	100.0	833	100.0	341	100.0
Cannot Code	19	1.8	12	1.6	7	2.3	2	1.7	2	2.4	0	0.0	21	1.8	14	1.7	7	2.1
Not Involved	622	59.7	479	64.9	143	47.0	72	60.0	54	63.5	18	51.4	707	60.2	543	65.2	163	47.8
Involved	401	38.5	247	33.5	154	50.7	46	38.3	29	34.1	17	48.6	447	38.0	276	33.1	171	50.1
Importance of Family Life+																		
Total	1042	100.0	738	100.0	304	100.0	120	100.0	85	100.0	35	100.0	1175	100.0	833	100.0	341	100.0
Cannot Code	486	46.6	380	51.5	106	34.9	39	32.5	33	38.8	6	17.1	537	45.7	422	50.7	114	33.4
Important	451	43.3	274	37.1	177	58.2	77	64.2	52	61.2	25	71.4	529	45.0	327	39.3	202	59.2
Not Important	105	10.1	84	11.4	21	6.9	4	3.3	0	0.0	4	11.4	109	9.3	84	10.1	25	7.3

*1969-1978

+1973-1978

TABLE 6

Comic and Serious Roles of White and Non-White Major Characters
(1969-1978)

	All Programs						Prime-Time Programs						Weekend-Daytime Programs					
	All Characters		Males		Females		All Characters		Males		Females		All Characters		Males		Females	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
All Characters	3719	100.0	2783	100.0	881	100.0	2349	100.0	1673	100.0	674	100.0	1370	100.0	1110	100.0	207	100.0
Comic	853	22.9	638	22.9	183	20.8	327	13.9	208	12.4	118	17.5	526	38.4	430	38.7	65	31.4
Mixed	896	24.1	644	23.1	235	26.7	486	20.7	313	18.7	173	25.7	410	29.9	331	29.8	62	30.0
Serious	1970	53.0	1501	53.9	463	52.6	1536	65.4	1152	68.9	383	56.8	434	31.7	349	31.4	80	38.6
White Characters	2889	100.0	2105	100.0	784	100.0	2092	100.0	1480	100.0	612	100.0	797	100.0	625	100.0	172	100.0
Comic	510	17.7	345	16.4	165	21.0	276	13.2	166	11.2	110	18.0	234	29.4	179	28.6	55	32.0
Mixed	653	22.6	450	21.4	203	25.9	425	20.3	277	18.7	148	24.2	228	28.6	173	27.7	55	32.0
Serious	1726	59.7	1310	62.2	416	53.1	1391	66.5	1037	70.1	354	57.8	335	42.0	273	43.7	62	36.0
Non-White Characters	333	100.0	260	100.0	70	100.0	231	100.0	176	100.0	55	100.0	102	100.0	84	100.0	15	100.0
Comic	72	21.6	64	24.6	8	11.4	42	18.2	35	19.9	7	12.7	30	29.4	29	34.5	1	6.7
Mixed	96	28.8	66	25.4	27	38.6	59	25.5	35	19.9	24	43.6	37	36.3	31	36.9	3	20.0
Serious	165	49.5	130	50.0	35	50.0	130	56.3	106	60.2	24	43.6	35	34.3	24	28.6	11	73.3

TABLE 7

"Goodness" and Success of White and Non-White Characters in Prime-Time Programs (1969-1978)

	White						Non-White						All Characters					
	All		Male		Female		All		Male		Female		All		Male		Female	
	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%	N	%
All Characters	10222	100.0	7431	100.0	2786	100.0	1384	100.0	1034	100.0	348	100.0	11754	100.0	8542	100.0	3164	100.0
Type																		
Cannot Code	(1540)	15.1	(1121)	15.1	(416)	14.9	(161)	11.6	(117)	11.3	(44)	12.6	(1732)	14.7	(1252)	14.7	(469)	14.8
Good Guy	(3693)	36.1	(2546)	34.3	(1146)	41.1	(607)	43.9	(441)	42.6	(164)	47.1	(4362)	37.1	(3017)	35.3	(1324)	41.8
Mixed	(3862)	37.8	(2775)	37.3	(1087)	39.0	(480)	34.7	(350)	33.8	(130)	37.4	(4374)	37.2	(3144)	36.8	(1220)	38.6
Bad Guy	(1127)	11.0	(989)	13.3	(137)	4.9	(136)	9.8	(126)	12.2	(10)	2.9	(1286)	10.9	(1129)	13.2	(151)	4.8
Success																		
Cannot Code	(2089)	20.4	(1496)	20.1	(590)	21.2	(244)	17.6	(182)	17.6	(62)	17.8	(2371)	20.2	(1697)	19.9	(660)	20.9
Success Clear	(2442)	23.9	(1753)	23.6	(689)	24.7	(352)	25.4	(271)	26.2	(80)	23.0	(2833)	24.1	(2047)	24.0	(779)	24.6
Mixed	(3990)	39.0	(2811)	37.8	(1179)	42.3	(587)	42.4	(412)	39.8	(174)	50.0	(4626)	39.4	(3250)	38.0	(1359)	43.0
Failure	(1701)	16.6	(1371)	18.4	(328)	11.8	(201)	14.5	(169)	16.3	(32)	9.2	(1924)	16.4	(1548)	18.1	(366)	11.6
Major Characters	2092	100.0	1480	100.0	612	100.0	231	100.0	176	100.0	55	100.0	2349	100.0	1673	100.0	674	100.0
Type																		
Cannot Code	(1)	0.0	(0)	0.0	(1)	0.2	(0)	0.0	(0)	0.0	(0)	0.0	(1)	0.0	(0)	0.0	(1)	0.1
Good Guy	(1198)	57.3	(832)	56.2	(366)	59.8	(146)	63.2	(108)	61.4	(38)	69.1	(1362)	58.0	(952)	56.9	(410)	60.8
Mixed	(617)	29.5	(415)	28.0	(202)	33.0	(73)	31.6	(58)	33.0	(15)	27.3	(696)	29.6	(477)	28.5	(217)	32.2
Bad Guy	(276)	13.2	(233)	15.7	(43)	7.0	(12)	5.2	(10)	5.7	(2)	3.6	(290)	12.3	(244)	14.6	(46)	6.8
Success																		
Cannot Code	(3)	0.1	(2)	0.1	(1)	0.2	(0)	0.0	(0)	0.0	(0)	0.0	(3)	0.1	(2)	0.1	(1)	0.1
Success Clear	(802)	38.3	(572)	38.6	(230)	37.6	(84)	36.4	(64)	36.4	(20)	36.4	(898)	38.2	(642)	38.4	(255)	37.8
Mixed	(913)	43.6	(616)	41.6	(297)	48.5	(126)	54.5	(94)	53.4	(32)	58.2	(1051)	44.7	(720)	43.0	(330)	49.3
Failure	(374)	17.9	(290)	19.6	(84)	13.7	(21)	9.1	(18)	10.2	(3)	5.5	(397)	16.9	(309)	18.5	(88)	13.1

TABLE 8

Representation Index[1] for Selected Occupations

	All People					Males					Females					White					Non-White				
	U.S. %	Prime Time %	Prime Time Index	Weekend-Daytime %	Weekend-Daytime Index	U.S. %	Prime Time %	Prime Time Index	Weekend-Daytime %	Weekend-Daytime Index	U.S. %	Prime Time %	Prime Time Index	Weekend-Daytime %	Weekend-Daytime Index	U.S %	Prime Time %	Prime Time Index	Weekend-Daytime %	Weekend-Daytime Index	U.S %	Prime Time %	Prime Time Index	Weekend-Daytime %	Weekend-Daytime Index
Unemployed	5.8	1.4	24	5.8	100	5.0	1.2	24	4.9	98	7.00	1.9	27	9.0	129	5.00	1.3	26	6.0	120	11.90	1.9	16	4.7	39
White Collar	49.26	34.1	69	29.8	60	42.09	33.8	80	31.4	73	60.90	34.9	57	23.7	39	51.80	35.1	68	30.4	59	28.82	26.9	93	29.7	103
Professional	14.57	20.2	139	19.7	135	14.12	20.8	147	20.3	144	15.31	18.5	121	17.2	112	15.24	21.1	138	19.8	130	9.18	13.3	145	21.9	239
Doctors	.35	3.0	857	0.5	143	0.52	3.9	750	0.6	115	.08	0.6	750	0.0	0	3.17	3.1	98	0.5	16	0.22	2.6	1182	0.8	364
Other Doctors[4]	.14	0.4	286	0.2	143	0.23	0.5	217	0.3	130	.01	0.1	1000	0.0	0	0.16	0.4	250	0.2	125	0.05	0.0	0	0.0	0
Nurses	1.06	1.5	142	0.3	28	0.04	.001	2	0.0	0	2.71	5.5	203	1.4	52	1.08	1.5	139	0.3	28	0.92	1.6	174	0.0	0
Lawyers	.33	1.6	485	0.1	30	0.51	2.9	392	0.1	19	.04	0.5	1250	0.0	0	0.36	1.8	500	0.1	28	0.06	0.5	833	0.0	0
Judges	.02	0.5	2500	0.1	500	0.02	0.6	3000	0.1	500	.002	0.2	10000	0.3	15000	0.02	0.6	3000	0.1	500	0.004	0.1	2500	0.0	0
Teachers	4.10	1.0	24	1.3	32	2.37	0.8	34	0.8	34	6.90	1.5	22	3.1	45	4.22	1.1	26	1.1	26	3.15	0.2	6	4.7	149
Scientists	1.88	0.6	32	3.3	176	2.91	0.6	21	3.8	131	.20	0.5	250	1.4	700	2.03	0.5	25	3.3	163	0.60	0.7	117	3.9	650
Managers	9.88	9.0	91	7.8	79	13.64	10.7	78	8.6	63	3.79	4.4	116	4.8	127	10.72	9.0	84	8.1	76	3.17	9.0	284	7.0	221
Clerical	17.80	4.0	22	1.4	8	7.54	1.5	20	1.3	17	34.44	11.3	33	1.7	5	18.27	4.1	22	1.5	8	14.00	3.8	27	0.0	0
Sales	7.01	0.9	13	11.1	16	6.79	1.0	15	1.3	19	7.37	0.6	8	0.0	0	7.57	0.9	12	1.1	15	2.46	0.7	28	0.8	33
Blue Collar[5]	49.67	9.9	20	11.3	23	56.43	10.3	18	12.3	22	38.71	8.8	23	7.6	20	47.11	9.5	20	11.6	25	70.28	12.9	18	12.5	18
Crafts	13.87	2.7	19	2.6	19	21.31	3.4	16	3.2	15	1.79	0.8	45	0.3	17	14.44	2.9	20	2.7	19	9.25	1.7	18	2.3	25
Service	11.93	6.1	51	5.5	46	6.73	5.5	82	5.5	82	20.35	7.8	38	5.6	28	10.15	5.7	56	5.6	55	26.24	9.0	34	7.0	27
Laborers	5.96	1.1	18	3.2	54	8.65	1.5	17	3.6	42	1.60	0.2	12	1.7	106	5.25	1.0	19	3.3	63	11.69	2.1	18	3.1	27
Law Enforcement	.94	16.2	1723	7.2	766	1.45	20.9	1441	8.6	593	0.11	2.8	2545	1.7	1545	0.96	16.3	1698	7.7	802	0.75	15.7	2093	2.3	307
Police	.45	12.8	2844	5.8	1289	.70	16.6	2371	6.8	971	.04	1.9	4750	1.4	3500	0.47	12.5	2660	6.3	1340	0.28	14.5	5179	0.8	286
Private Eye	.02	1.2	6000	0.3	1500	.03	1.4	4667	0.4	1333	.01	0.5	5000	0.0	0	0.02	1.3	6500	0.4	2000	0.02	0.2	1000	0.0	0

[1]The Representation Index is a ratio of the percent of characters to the corresponding percent of the U.S. population multiplied by 100. Thus, it can be seen as a percentage of over or underrepresentation, with a base of 100 percent. For example, all TV characters who are professionals are 139 percent of their share of the U.S. working population (overrepresented by 39 percent), while all TV characters who are in white collar occupations are only 69 percent of their share of the U.S. population (underrepresented by 31 percent).

[4]Dentists, Veterinarians, Podiatrists.

[5]Does not include Law Enforcement.

TABLE 9

Age Distribution of U.S. Population Estimates*
(July 1, 1978)

	U.S. Population - Total (In thousands, except percent)					
	All People		Male		Female	
	N**	%+	N**	%+	N**	%+
Total	218,548	100.0	106,502	100.0	112,046	100.0
0- 4 Yrs.	15,361	7.0	7,855	7.4	7,507	6.7
5- 9	16,885	7.7	8,617	8.1	8,268	7.4
10-14	18,577	8.5	9,473	8.9	9,105	8.1
15-19	21,057	9.6	10,695	10.0	10,362	9.2
20-24	20,441	9.4	10,291	9.7	10,150	9.1
25-29	18,041	8.2	8,983	8.4	9,058	8.1
30-34	15,895	7.3	7,879	7.4	8,016	7.2
35-39	13,065	6.0	6,390	6.0	6,675	6.0
40-44	11,319	5.2	5,519	5.2	5,800	5.2
45-49	11,359	5.2	5,540	5.2	5,819	5.2
50-54	11,825	5.4	5,699	5.4	6,126	5.5
55-59	11,236	5.1	5,364	5.0	5,872	5.2
60-64	9,432	4.3	4,418	4.1	5,014	4.5
65-69	8,575	3.9	3,803	3.6	4,771	4.2
70-74	6,359	2.9	2,684	2.5	3,675	3.3
75-79	4,168	1.9	1,628	1.5	2,540	2.3
80 and older	4,952	2.3	1,662	1.6	3,289	2.9

*Source of N's - U.S. Bureau of the Census Current Population Reports Population Estimates and Projections. Series P-25 #800 Washington, D.C. April, 1979.

**"Each figure in this report has been rounded independently to the nearest thousand from figures computed to the last digit; hence, the sum of parts may differ from the totals shown."

+Percentages are derived from the rounded figures.

TABLE 10

Age Distribution of the Prime-Time and Weekend-Daytime
Dramatic Television Population
(1969- 1978)

PRIME-TIME PROGRAMS

	All Characters						Major Characters						Minor Characters					
	All		Male		Female		All		Male		Female		All		Male		Female	
	(N)	%	(N)	%	(N)	%	(N)	%	(N)	%	(N)	%	(N)	%	(N)	%	(N)	%
Total	(11754)	100.0	(8542)	100.0	(3164)	100.0	(2349)	100.0	(1673)	100.0	(674)	100.0	(9405)	100.0	(6896)	100.0	(2490)	100.0
Cannot Code	(249)	2.1	(155)	1.8	(53)	1.7	(52)	2.2	(36)	2.2	(14)	2.1	(197)	2.1	(119)	1.7	(39)	1.6
Under 5 Yrs.	(22)	0.2	(11)	0.1	(8)	0.3	(0)	0.0	(0)	0.0	(0)	0.0	(22)	0.2	(11)	0.2	(8)	0.3
5- 9	(170)	1.4	(107)	1.3	(63)	2.0	(20)	0.9	(14)	0.8	(6)	0.9	(150)	1.6	(93)	1.3	(57)	2.3
10-14	(372)	3.2	(235)	2.8	(137)	4.3	(71)	3.0	(48)	2.9	(23)	3.4	(301)	3.2	(187)	2.7	(114)	4.6
15-19	(537)	4.6	(326)	3.8	(211)	6.7	(105)	4.5	(66)	3.9	(39)	5.8	(432)	4.6	(260)	3.8	(172)	6.9
20-24	(835)	7.1	(410)	4.8	(424)	13.4	(186)	7.9	(85)	5.1	(101)	15.0	(649)	6.9	(325)	4.7	(323)	13.0
25-29	(1521)	12.9	(904)	10.6	(615)	19.4	(320)	13.6	(190)	11.4	(130)	19.3	(1201)	12.8	(714)	10.4	(485)	19.5
30-34	(1546)	13.2	(1140)	13.3	(405)	12.8	(320)	13.6	(224)	13.4	(96)	14.2	(1226)	13.0	(916)	13.3	(309)	12.4
35-39	(1789)	15.2	(1410)	16.5	(379)	12.0	(388)	16.5	(277)	16.6	(111)	16.5	(1401)	14.9	(1133)	16.4	(268)	10.8
40-44	(1482)	12.6	(1227)	14.4	(255)	8.1	(268)	11.4	(228)	13.6	(40)	5.9	(1214)	12.9	(999)	14.5	(215)	8.6
45-49	(1292)	11.0	(1076)	12.6	(216)	6.8	(256)	10.9	(210)	12.6	(46)	6.8	(1036)	11.0	(866)	12.6	(170)	6.8
50-54	(907)	7.7	(756)	8.9	(151)	4.8	(149)	6.3	(118)	7.0	(31)	4.6	(758)	8.1	(638)	9.3	(120)	4.8
55-59	(469)	4.0	(368)	4.3	(101)	3.2	(92)	3.9	(76)	4.5	(16)	2.4	(377)	4.0	(292)	4.2	(85)	3.4
60-64	(301)	2.6	(238)	2.8	(63)	2.0	(76)	3.2	(65)	3.9	(11)	1.6	(225)	2.4	(173)	2.5	(52)	2.1
65-69	(159)	1.4	(109)	1.3	(50)	1.6	(29)	1.2	(23)	1.4	(6)	0.9	(130)	1.4	(86)	1.2	(44)	1.8
70-74	(75)	0.6	(54)	0.6	(21)	0.7	(15)	0.6	(12)	0.7	(3)	0.4	(60)	0.6	(42)	0.6	(18)	0.7
75-79	(17)	0.1	(10)	0.1	(7)	0.2	(1)	0.0	(1)	0.1	(0)	0.0	(16)	0.2	(9)	0.1	(7)	0.3
80 and older	(11)	0.1	(6)	0.1	(5)	0.2	(1)	0.0	(0)	0.0	(1)	0.1	(10)	0.1	(6)	0.1	(4)	0.2

WEEKEND-DAYTIME PROGRAMS

	All Characters						Major Characters						Minor Characters					
	All		Male		Female		All		Male		Female		All		Male		Female	
	(N)	%	(N)	%	(N)	%	(N)	%	(N)	%	(N)	%	(N)	%	(N)	%	(N)	%
Total	(4934)	100.0	(3728)	100.0	(902)	100.0	(1370)	100.0	(1110)	100.0	(207)	100.0	(3564)	100.0	(2618)	100.0	(695)	100.0
Cannot Code	(1466)	29.7	(1041)	27.9	(130)	14.4	(521)	38.0	(440)	39.6	(32)	15.5	(945)	26.5	(601)	23.0	(98)	14.1
Under 5 Yrs.	(10)	0.2	(4)	0.1	(3)	0.3	(4)	0.3	(3)	0.3	(0)	0.0	(6)	0.2	(1)	0.0	(3)	0.4
5- 9	(89)	1.8	(63)	1.7	(25)	2.8	(22)	1.6	(20)	1.8	(2)	1.0	(67)	1.9	(43)	1.6	(23)	3.3
10-14	(281)	5.7	(210)	5.6	(68)	7.5	(87)	6.4	(66)	5.9	(18)	8.7	(194)	5.4	(144)	5.5	(50)	7.2
15-19	(643)	13.0	(396)	10.6	(245)	27.2	(213)	15.5	(136)	12.3	(77)	37.2	(430)	12.1	(260)	9.9	(168)	24.2
20-24	(206)	4.2	(131)	3.5	(75)	8.3	(58)	4.2	(43)	3.9	(15)	7.2	(148)	4.2	(88)	3.4	(60)	8.6
25-29	(215)	4.4	(151)	4.1	(64)	7.1	(60)	4.4	(40)	3.6	(20)	9.7	(155)	4.3	(111)	4.2	(44)	6.3
30-34	(302)	6.1	(248)	6.7	(54)	6.0	(56)	4.1	(47)	4.2	(9)	4.3	(246)	6.9	(201)	7.7	(45)	6.5
35-39	(448)	9.1	(395)	10.6	(53)	5.9	(83)	6.1	(70)	6.3	(13)	6.3	(365)	10.2	(325)	12.4	(40)	5.8
40-44	(549)	11.1	(491)	13.2	(58)	6.4	(111)	8.1	(105)	9.5	(6)	2.9	(438)	12.3	(386)	14.7	(52)	7.5
45-49	(306)	6.2	(274)	7.3	(32)	3.5	(70)	5.1	(69)	6.2	(1)	0.5	(236)	6.6	(205)	7.8	(31)	4.5
50-54	(170)	3.4	(143)	3.8	(27)	3.0	(36)	2.6	(32)	2.9	(4)	1.9	(134)	3.8	(111)	4.2	(23)	3.3
55-59	(92)	1.9	(68)	1.8	(24)	2.7	(14)	1.0	(10)	0.9	(4)	1.9	(78)	2.2	(58)	2.2	(20)	2.9
60-64	(85)	1.7	(71)	1.9	(14)	1.6	(22)	1.6	(19)	1.7	(3)	1.4	(63)	1.8	(52)	2.0	(11)	1.6
65-69	(35)	0.7	(24)	0.6	(11)	1.2	(8)	0.6	(6)	0.5	(2)	1.0	(27)	0.8	(18)	0.7	(9)	1.3
70-74	(26)	0.5	(12)	0.3	(14)	1.6	(4)	0.3	(3)	0.3	(1)	0.5	(22)	0.6	(9)	0.3	(13)	1.9
75-79	(9)	0.2	(5)	0.1	(4)	0.4	(1)	0.1	(1)	0.1	(0)	0.0	(8)	0.2	(4)	0.2	(4)	0.6
80 and older	(2)	0.0	(1)	0.0	(1)	0.1	(0)	0.0	(0)	0.0	(0)	0.0	(2)	0.1	(1)	0.0	(1)	0.1

TABLE 11

Age Distribution of U.S. White and Non-White Population Estimates*
(July 1, 1978)

	White						Non-White (Black and Other Races)					
	All		Male		Female		All		Male		Female	
	Nos.	%**	Nos.	%**	Nos.	%**	Nos.	%**	Nos.	%**	Nos.	%**
Total	188,894	100.0	92,324	100.0	96,570	100.0	29,654	100.0	14,177	100.0	15,477	100.0
Under 5	12,624	6.7	6,470	7.0	6,154	6.4	2,737	9.2	1,385	9.8	1,352	8.7
5- 9	13,951	7.4	7,139	7.7	6,811	7.1	2,935	9.9	1,478	10.4	1,457	9.4
10-14	15,473	8.2	7,910	8.6	7.563	7.8	3,104	10.5	1,562	11.0	1,542	10.0
15-19	17,749	9.4	9,034	9.8	8,715	9.0	3,308	11.2	1,661	11.7	1,647	10.6
20-24	17,432	9.2	8,827	9.6	8,605	8.9	3,009	10.1	1,464	10.3	1,545	10.0
25-29	15,570	8.2	7,833	8.5	7,737	8.0	2,471	8.3	1,150	8.1	1,321	8.5
30-34	13,869	7.3	6,948	7.5	6,921	7.2	2,026	6.8	931	6.6	1,095	7.1
35-39	11,422	6.0	5,647	6.1	5,775	6.0	1,643	5.5	793	5.6	899	5.8
40-44	9,877	5.2	4,867	5.3	5,010	5.2	1,441	4.9	652	4.6	789	5.1
45-49	9,965	5.3	4,892	5.3	5,073	5.3	1,394	4.7	648	4.6	746	4.8
50-54	10,523	5.6	5,095	5.5	5,428	5.6	1,302	4.4	604	4.3	698	4.5
55-59	10,094	5.3	4,833	5.2	5,261	5.4	1,141	3.8	531	3.7	610	3.9
60-64	8,544	4.5	4,014	4.3	4,531	4.7	888	3.0	405	2.9	483	3.1
65-69	7,649	4.0	3,398	3.7	4,251	4.4	926	3.1	405	2.9	520	3.4
70-74	5,814	3.1	2,440	2.6	3,374	3.5	546	1.8	244	1.7	301	1.9
75-79	3,840	2.0	1,484	1.6	2,356	2.4	328	1.1	144	1.0	184	1.2
80+	4,497	2.4	1,493	1.6	3,004	3.1	454	1.5	170	1.2	285	1.8

Age Distribution of the Prime-Time and Weekend-Daytime Dramatic Television White and Non-White Population (1969-1978)

All Characters in Weekend-Daytime Programs

	White						Non-White					
	All		Male		Female		All		Male		Female	
	(N)	%	(N)	%	(N)	%	(N)	%	(N)	%	(N)	%
Total	(3,165)	100.0	(2,436)	100.0	(727)	100.0	(440)	100.0	(352)	100.0	(70)	100.0
Cannot Code	(141)	4.4	(111)	4.6	(28)	3.9	(95)	21.6	(66)	18.8	(12)	17.1
Under 5 Yrs.	(4)	0.1	(1)	0.0	(3)	0.4	(1)	0.2	(1)	0.3	(0)	0.0
5- 9	(71)	2.2	(52)	2.1	(19)	2.6	(15)	3.4	(9)	2.6	(5)	7.1
10-14	(169)	5.3	(114)	4.7	(55)	7.6	(103)	23.4	(90)	25.6	(13)	18.6
15-19	(562)	17.8	(335)	13.8	(227)	31.2	(64)	14.5	(50)	14.2	(14)	20.0
20-24	(184)	5.8	(117)	4.8	(67)	9.2	(12)	2.7	(5)	1.4	(7)	10.0
25-29	(186)	5.9	(126)	5.2	(60)	8.3	(20)	4.5	(18)	5.1	(2)	2.9
30-34	(251)	7.9	(205)	8.4	(46)	6.3	(43)	9.8	(35)	9.9	(8)	11.4
35-39	(414)	13.1	(364)	14.9	(50)	6.9	(29)	6.6	(27)	7.7	(2)	2.9
40-44	(499)	15.8	(449)	18.4	(50)	6.9	(35)	8.0	(31)	8.8	(4)	5.7
45-49	(286)	9.0	(256)	10.5	(30)	4.1	(12)	2.7	(11)	3.1	(1)	1.4
50-54	(163)	5.2	(137)	5.6	(26)	3.6	(3)	0.7	(2)	0.6	(1)	1.4
55-59	(90)	2.8	(66)	2.7	(24)	3.3	(2)	0.5	(2)	0.6	(0)	0.0
60-64	(79)	2.5	(65)	2.7	(14)	1.9	(2)	0.5	(2)	0.6	(0)	0.0
65-69	(32)	1.0	(22)	0.9	(10)	1.4	(2)	0.5	(2)	0.6	(0)	0.0
70-74	(24)	0.8	(11)	0.5	(13)	1.8	(2)	0.5	(1)	0.3	(1)	1.4
75-79	(9)	0.3	(5)	0.2	(4)	0.6	(0)	0.0	(0)	0.0	(0)	0.0
80+	(1)	0.0	(0)	0.0	(1)	0.1	(0)	0.0	(0)	0.0	(0)	0.0

All Characters in Prime-Time Programs

	White						Non-White					
	All		Male		Female		All		Male		Female	
	(N)	%	(N)	%	(N)	%	(N)	%	(N)	%	(N)	%
Total	(10,222)	100.0	(7,431)	100.0	(2,786)	100.0	(1,384)	100.0	(1,034)	100.0	(348)	100.0
Cannot Code	(92)	0.9	(66)	0.9	(26)	0.9	(24)	1.7	(20)	1.9	(4)	1.1
Under 5 yrs.	(13)	0.1	(5)	0.1	(6)	0.2	(7)	0.5	(6)	0.6	(0)	0.0
5- 9	(135)	1.3	(84)	1.1	(51)	1.8	(34)	2.5	(23)	2.2	(11)	3.2
10-14	(300)	2.9	(178)	2.4	(122)	4.4	(71)	5.1	(56)	5.4	(15)	4.3
15-19	(437)	4.3	(252)	3.4	(185)	6.6	(98)	7.1	(73)	7.1	(25)	7.2
20-24	(708)	6.9	(317)	4.5	(371)	13.3	(127)	9.2	(73)	7.1	(53)	15.2
25-29	(1,282)	12.5	(739)	9.9	(541)	19.4	(239)	17.3	(165)	16.0	(74)	21.3
30-34	(1,304)	12.8	(948)	12.8	(355)	12.7	(241)	17.4	(191)	18.5	(50)	14.4
35-39	(1,592)	15.6	(1,245)	16.8	(347)	12.5	(194)	14.0	(163)	15.8	(31)	8.9
40-44	(1,353)	13.2	(1,125)	15.1	(228)	8.2	(128)	9.2	(102)	9.9	(26)	7.5
45-49	(1,199)	11.7	(1,003)	13.5	(196)	7.0	(91)	6.6	(72)	7.0	(19)	5.5
50-54	(855)	8.4	(719)	9.7	(136)	4.9	(52)	3.8	(37)	3.6	(15)	4.3
55-59	(444)	4.3	(354)	4.8	(90)	3.2	(25)	1.8	(14)	1.4	(11)	3.2
60-64	(279)	2.7	(221)	3.0	(58)	2.1	(20)	1.4	(15)	1.5	(5)	1.4
65-69	(142)	1.4	(99)	1.3	(43)	1.5	(17)	1.2	(10)	1.0	(7)	2.0
70-74	(62)	0.6	(43)	0.6	(19)	0.7	(13)	0.9	(11)	1.1	(2)	0.6
75-79	(14)	0.1	(7)	0.1	(7)	0.3	(3)	0.2	(3)	0.3	(0)	0.0
80+	(11)	0.1	(6)	0.1	(5)	0.2	(0)	0.0	(0)	0.0	(0)	0.0

Table 13

Percent who are High Scorers on an Index of Sexism[1]

	Total		Television Viewing[2] Light		Medium		Heavy		CD (% Heavy- % Light)	gamma	Total
	%	N	%	N	%	N	%	N			N
Overall	41	(1838)	37	(403)	41	(846)	45	(589)	+ 8	.09**	4470
controlling for:											
Age										.09$	
18 - 29	25	(293)	21	(52)	24	(119)	29	(122)	+ 8	.15**	1163
30 - 54	37	(726)	34	(183)	38	(366)	40	(177)	+ 6	.09**	1945
55 and over	60	(809)	58	(163)	60	(359)	62	(287)	+ 4	.05	1343
Sex										.09$	
Male	40	(792)	36	(191)	42	(391)	43	(210)	+ 7	.10**	1965
Female	42	(1046)	39	(212)	41	(455)	45	(379)	+ 6	.09**	2505
Race										.13$	
White	40	(1587)	35	(342)	40	(744)	45	(501)	+10	.14**	3950
Other	48	(251)	62	(61)	50	(102)	40	(88)	-22	-.27**	520
Education										-.02$	
No College	49	(1515)	52	(311)	49	(684)	48	(520)	- 4	-.04	3068
Some College	23	(314)	19	(89)	24	(159)	28	(66)	+ 9	.16**	1386
Newspaper Reading										.11$	
Everyday	41	(1137)	34	(219)	41	(547)	47	(371)	+13	.17**	2772
Sometimes	41	(700)	42	(184)	41	(299)	40	(217)	- 2	-.02	1695
Income										.04$	
less than $10,000	51	(832)	52	(171)	52	(347)	50	(314)	- 2	-.03	1626
$10,000 - $24,999	36	(715)	31	(157)	37	(362)	38	(196)	+ 7	.08*	1995
$25,000 and more	24	(132)	21	(39)	24	(69)	32	(24)	+11	.16*	544

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[1] Among all major and minor characters coded between 1969 and 1977, only 19.4 percent of female characters portrayed as married were also employed; 80.6 percent of married female characters were not employed (comparable figures for male characters: 58.8 percent of married male characters were also working). In real life, 42.1 percent of the women in the U.S. population who were married and living with their husbands were also in the civilian labor force; 52.9 percent were not in the labor force (U.S. Dept. of Labor, Bureau of Labor Statistics, Report No. 545, Spring 1976).

[2] "On the average day, about how many hours do you personally watch television?"
Light: one hour or less
Medium: two to three hours
Heavy: four hours or more

$ First-order partial gamma

* $p \leq .05$ (tau)

** $p \leq .01$ (tau)

Data Source: NORC 1975, 1977 and 1978 General Social Surveys
Interview Date: February, March, April 1975, 1977 and 1978
Method: Personal Interview
Question (HELPSYEAR): An index calculated from responses to four sexism-related items: FEHOME, FEWORK, FEPOL, and FEPRES.

Table 14

Partial Correlations Between Amount of Viewing and Various Images of Older People

	Controlling for				
	Overall	Age	Education	Income	Sex	
There are fewer older people today	.10	.11	.07	.09	.10	(all $p < .001$)
Older people are worse off financially today	.05	.05	.04	.04	.04	(all $p < .01$)
More older people live alone today	.08	.08	.08	.07	.08	(all $p < .001$)
Older people are not sexually active	.05	.06	.05	.05	.05	(all $p < .01$)

DATA SOURCE: National Council on Aging, "Myth and Reality of Aging"
INTERVIEW DATE: Spring 1974

Table 15

Correlations Between Amount of Viewing and Various Images of Old People, within Age-Groups

	Age-Group			
	Overall	Young	Middle	Old
Older people are disappearing	.10***	.20***	.05**	-.04
Older people are worse off financially	.05**	.19**	.02*	-.07*
More older people live alone today	.08***	.11***	.08**	.02
Older people are not sexually active	.05**	.01	.09**	.04

*p < .05
**p < .01
***p < .001

DATA SOURCE: National Council on Aging, "Myth and Reality of Aging"
INTERVIEW DATE: Spring 1974